

# MOTION PICTURE HERALD

NOV 1950  
JAN 28 1950

*Tax Committee Enlists  
Exhibitor and Public Aid;  
Truman Message Ignores  
Industry Plea for Repeal*

"BIDDING IS WORST OF  
EXHIBITOR 'VICTORIES'"

— Maurice M. Rubens



CHICAGO JUDGE KILLS  
CITY BAN ON DRIVE-INS

**REVIEWS** (In Product Digest): DAKOTA LIL, THE NEVADAN, THE BLONDE BANDIT, THE LAUGHING  
LADY. (In News Section): KEY TO THE CITY

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JANUARY 28, 1950

**M-G-M's SENSATION  
OF THE NATION!**

# "BATTLEGROUND"

Broke 20-year, all-time record  
Boyd, Philadelphia!

Sets new Hold-over  
Records Everywhere!

**HOLD EXTRA TIME!**

**M-G-M's MIRACLE  
MUSICAL HIT!**

# "ON THE TOWN"

*(Technicolor)*

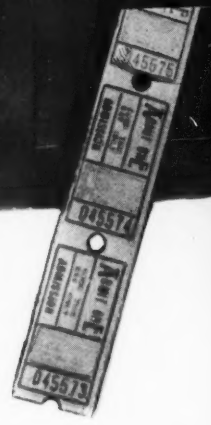
It is challenging the phenomenal  
grosses of "Easter Parade" and  
topping M-G-M's Biggest!

**M-G-M's BIGGEST  
WESTERN!**

# "AMBUSH"

Best M-G-M non-holiday busi-  
ness in a year at Capitol, N. Y.  
and everywhere close to the  
Big Ones of the past year!  
**ACTION at the box-office!**

# WHANG





**M-G-M's BIGGEST  
COMEDY WOW!**

# "ADAM'S RIB"

4 Big Weeks at Capitol, N. Y., are top  
gross in 2 years! It's a Riot from Coast  
to Coast with national average  
ahead of the year's greatest  
M-G-M hits!

**M-G-M's BIGGEST  
WOMAN'S PICTURE!**

# "EAST SIDE, WEST SIDE"

First 13 spots top "Stratton Story."  
Latest at Buffalo and Springfield,  
Mass., top "Adam's Rib" and  
"Good Old Summertime!"

**M-G-M's BIGGEST  
ADVENTURE ROMANCE!**

# "MALAYA"

30 cities spanning the nation  
tell the happy story of another  
big M-G-Money attraction  
that confirms the forecast:  
"M-G-M Nifty in 1950."

(WHAT HAVE YOU DONE  
TODAY TO HELP KILL THE  
20% FEDERAL MOVIE TAX?)



WARNER BROS. NEXT-AND TREMENDOUS!

SCREEN'S FIRST STORY OF THE JET PLANES!

HUMPHREY

ELEANOR

BOGART · PARKER



**CHAIN LIGHTNING**

WITH

RAYMOND MASSEY · RICHARD WHORF

PRODUCED BY

ANTHONY VEILLER · STUART HEISLER

DIRECTED BY

SCREEN PLAY BY LIAM O'BRIEN & WYCHIT EYARS  
Suggested by a story by J. REDMOND PRIOR

SALE



THE MATCHLESS WARNER STAR-MATCH!

COMING FOLLOWING RADIO CITY MUSIC HALL PREMIERE

# Young Man with a horn

KIRK  
**DOUGLAS**  
LAUREN  
**BAGALL**  
DORIS  
**DAY**

JUANO HERNANDEZ  
Musical Direction by Ray Heindorf

PRODUCED BY  
JERRY WALD

WITH  
**HOAGY CARMICHAEL**  
DIRECTED BY  
**MICHAEL CURTIZ**

SCREEN PLAY BY CARL FOREMAN & EDMOND H. NORTH  
From the Novel by Dorothy Baker



AT

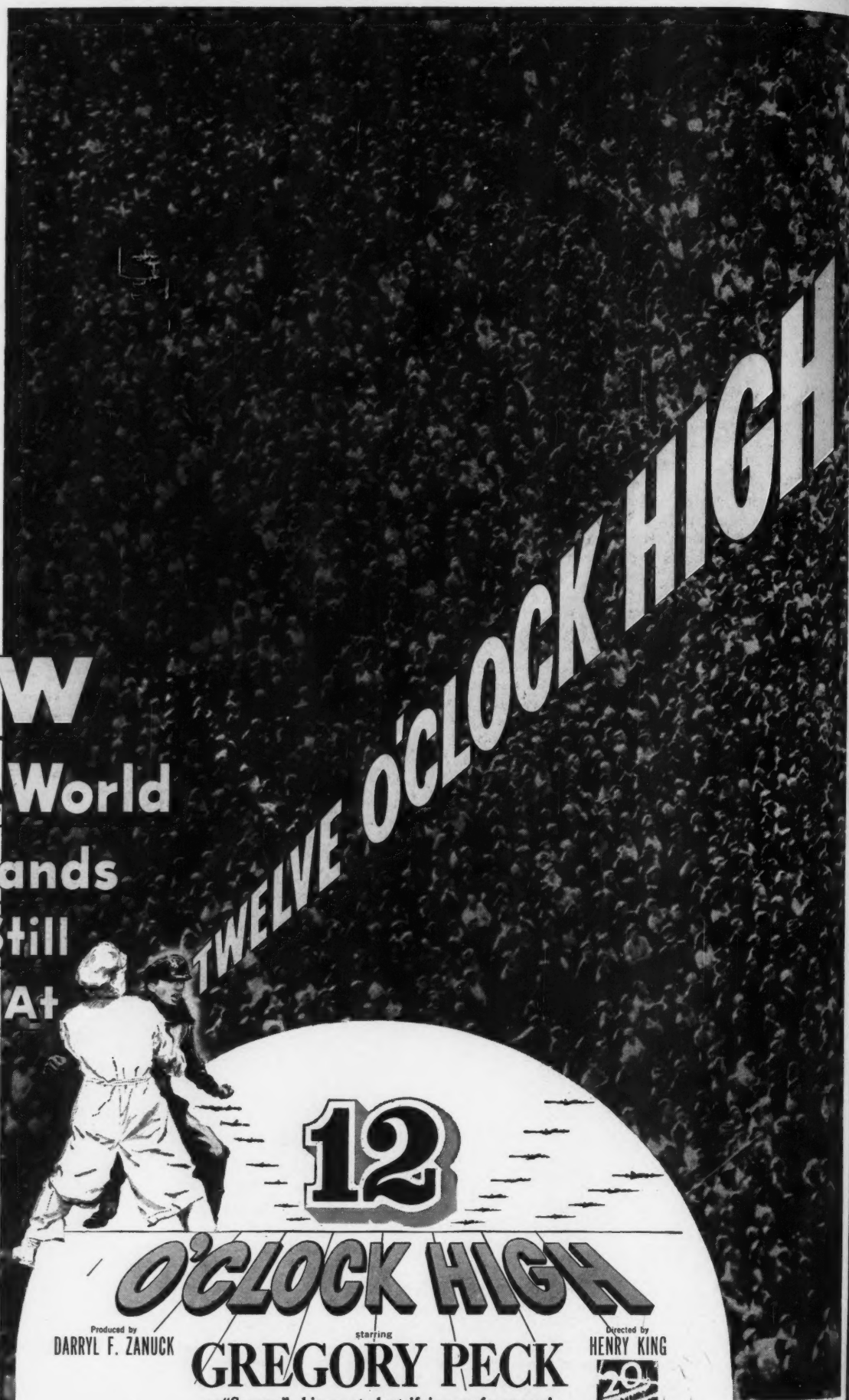
THE  
HOUR  
OF NEW  
ACCLAIM  
IS AT  
HAND

**NOW**

**The World  
Stands  
Still  
At**

**NOW**

at Roxy Theatre,  
New York City,  
where the most  
widely-heralded  
and eagerly-  
anticipated pic-  
ture in years is  
writing a new  
chapter in screen  
achievement!



with HUGH MARLOWE • GARY MERRILL • MILLARD MITCHELL • DEAN JAGGER • ROBERT ARTHUR • PAUL STEWART • JOHN KELLOGG • BOB PATTEN • JOYCE MACKENZIE  
Screen Play by Sy Bartlett and Belrne Lay, Jr. • Based on the Novel by Belrne Lay, Jr. and Sy Bartlett



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 178, No. 4

January 28, 1950



## TAXES

*Now is the time*

THE campaign, fight is the word for it, for the repeal of the Federal excise tax on box office admissions starts now. When President Truman carefully omitted reference to the box office tax in his discussion of excises, it was no oversight, and when he gave sharp indications of an attitude toward the motion picture it was with a certain acerbity about one-picture corporations and capital gains structures. In this strenuously political year, it is plain that the Administration is not going to be wooing the common man through the box office.

It is well indeed that the announced plans and the procedures now in work are so precisely addressed to the customers who buy the seats and pay the taxes.

Probably the only really effective pressure that can be brought to bear is from the people and as a people's movement—vote pressure.

Through the war years and until now it has been the common experience of exhibitors to find that their patrons were hardly conscious that their admissions cost included a high Federal tax. By now perhaps they can be made considerably more conscious.

This makes the more especially important such declarations as that coming from Loew's to the effect that savings had in taxes will be for the benefit of the customers.

That, in some territories, will take some extra doing, too, since states and municipalities, all tax hungry, are waiting to swoop into any opening that reduction of Federal taxes might make. However, the closer to home the more obvious the political disadvantages and the more readily can pressures be exerted—with names and telephone numbers.

Interestingly there comes to hand an expression from over the border in a letter to Mr. Charles J. Lazarus of the *Herald* staff from Mr. J. Arthur Hirsch, president of influential Consolidated Theatres, Limited, Montreal, commenting on the improved business situation experienced there with the removal of the Canadian 20 per cent excise.

"We gave the public the benefit of the full reduction," writes Mr. Hirsch, "and found an improvement. It was mainly by getting the exhibitors of the country, through their associations, to pledge that they would give the public the benefit of the tax reduction that we were able to obtain cancellation of this tax. I think this might be an idea for your American friends . . ."

## WHOSE BUSINESS?

HERE and there are inklings that there may be under way a movement toward letting people tend to some part of their own business. Just now comes from out in Chicago a court ruling deciding that a city ordinance banning outdoor theatres in the municipality is invalid.

Judge Harry M. Fisher has decided that the Liberty National Bank, trustee, can build a drive-in theatre in town if it wants

to. The judge admits the city has zoning rights but no blanket authority to forbid any legitimate business.

This would seem fair enough, and in the public interest. Competition for service of the customers is what gets them public service from business. This is what business is.

## THE "LETTERS" PAGE

▶ "Letters to The Herald" marks its first anniversary with this issue. It's the page where the showmen speak their minds, and how they do it! Through its whole publishing life *The Herald* has held open welcome space for exhibitor communications, but they seem to like it better up-front in the book and with a name plate all its own. And that's how they have it. We have a slogan for the page, too, invented just this minute:

▶ "You don't have to hire a hall—write a letter to *The Herald*."

## RIGHTS for EARS

THE press cables have it that Hepzibah Menuhin, sister of Yehudi the violinist, and therefore with experienced ears, has arrived home in Australia deciding, "There was so much music in the United States I was revolted—it even followed me to the airport on the loudspeakers when I tried to bid my brother goodbye. Music there is an intruder, and nobody is really listening to it."

The lady is right, too much music—and a great deal too much talk.

Beyond any doubt the first half of the twentieth century, what with the phonograph, the radio, the telephone, the talking pictures and public address systems has been the talkingest period in history, more people talking and saying substantially nothing, than ever since the primordial dawn.

The theatre, with sound for sale, should be interested in promoting quiet. New York made a start the other day by putting a hush on commercials over the announcing system at Grand Central station. Ears have rights.

Q His many friends in movieland, east and west, are cheered with good tidings of the convalescence of Mr. Malcolm Bingay, militant Detroit journalist, after his mishap in an explosion of coffee-and-brandly at a banquet. It is time that the perils of coffee drinking should be more widely understood.

Q Banking life in New York is getting positively rugged, as reported by the financial writers of the metropolitan press. It is set down that Mr. James Fuller, stockholder in the Chemical Bank and Trust Company, got so insistent in his questioning of the imposing Mr. Percy H. Johnston, chairman of the executive committee at the annual meeting as to draw a promise from the platform: "I'll slap your jaw." That's the first time in 125 years they've had so lively a meeting. In the movies we are calmer.

—Terry Ramsaye



# Letters to the Herald

## Marquee Mistakes

TO THE EDITOR:

After 19 years of theatre management that has taken me from England to Scotland, India and now America, I have got to hand it to the marquee master minds of New York.

In my early days as a mere assistant manager, I was told a lot about publicity by a man who knew what he was talking about. He impressed upon me that the truth never did harm, that the minimum amount of lettering be used and to show as much white space as possible. In other words, on the marquee the name of the feature and the stars is all that is necessary.

However, in this wonder city of the world, many marquees carry sordid catchlines that must be inspired by ardent admirers of Kinsey, Havelock Ellis and Freud. What has happened to the campaign sheets and advertising material that the producers supply? Perhaps the present day manager has never heard of such things.

As a matter of interest I noted the following examples seen in the course of a day's travel in New York. The Rialto at 42nd Street and Broadway takes first prize in the sordid section with "Tension" and two tasty taglines: "They Call Her Jailbait" and "She'd Give a Man Anything". Brandt's Globe advertising "Red Light" (an unfortunate title anyway) gives out with such inducements as "I'll Take Everything Mayo's Got", (I naturally presume they mean her money); and "He's After Big Game With a Blonde as Bait". One assumes that the voluptuous Miss Mayo is served as an hors d'oeuvre to a wolf of sorts. Who can tell?

In the silly section the RKO Regent at 116th Street coyly claims "Hamlet" as "Spectacular Adventure". This theatre also qualifies for the sordid section with "Packed with Action and Sex" to advertise an ordinary movie.

The foregoing are a few of the current examples of marquee madness and I regret that I have not noted other previous deceptive taglines.

For a real hair-raising ride take the 125th Street crosstown bus and see how Harlem is seduced into movie-going. The words that are evidently in stock and rarely off the marquee are "Gun Fights, Violence, Fighting, Loving, Lust, Death and Horror".

The movie industry today is generally accepted as being one of the top major industries in the United States and it is about time its members tried to instill some

## A YEAR FULL OF LETTERS

"Letters to the Herald" marks its first anniversary with this edition. Inaugurated January 29, 1949 and published in unbroken continuity since, "Letters" won immediate industry-wide acceptance.

In its first year, 332 communications have appeared on this page, preponderantly from exhibitors with something on their minds. There have been urgent pleas to Hollywood to make more family type films. Exhibitors want more comedies, less murder and horror, less cycles and fewer "psychos." They reflect a need for better stories, greater opportunities for new players. They indicate concern over high rentals and clearances, worry over the Federal admission tax, Hollywood's "bad publicity," the impact of television. They want more A's and fewer B's. Some have been sharp in criticizing distributors for failing to support their attractions with sufficient trade paper advertising.

They appear to have considerable on their minds and are saying it frankly each week in this corner.

dignity into its publicity and presentation to Mr. and Mrs. General Public. At the rate we are progressing we will be back to barkers and hoochie-coochie girls to get the public into the theatres. This playing down to the public and hitting below the belt is doing harm and will keep people away.

So let us cast aside these insinuations and tell the public what grand entertainment awaits them inside, at what time and at what price. — FRANK WILDISH, *New York City*.

## More Big Ones

TO THE EDITOR:

Pictures are of higher quality now. Why can't a major producer come out with a "Gone With the Wind" even if it cost \$5,000,000 and two years to make. It would gross a neat profit in the millions. How about "Ben Hur"?—R. V. MCGINNIS, *Cozy Theatre, Tulsa, Okla.*

## Public Relations

TO THE EDITOR:

More public relations and cooperation in the industry are desirable.—ARTHUR HALLOCK, *Manager, Paramount Theatre, Baltimore, Md.*

## Good Widmark

TO THE EDITOR:

Richard Widmark should play all gangster roles as he is not much of a draw as a lover.

But whatever part he does play, it's always good.—*Manager, Gordon Theatre, Rome, Ga.*

## Comedy Wanted

TO THE EDITOR:

We find in our show experience of small town operation, and I believe it applies generally, that people want comedy today. They go to a show to be entertained. Heavy drama is in the minority and people that we can see go out of our shows in a happy mood we feel are more likely to come back than people who are trying to figure out what it was all about. The quicker producers come to realize this the better it will be for us all. We have all had lush going during the last five or six years, but today people are shopping for their pictures and if comedy was offered, it would fast put us back in their good graces again.

Wherever you meet people and start to discuss theatres the first cry is when are we going to get some decent pictures? They are so few and far between. I have found this in my travels from the Pacific to the Atlantic Coast. It seems to be the general feeling. I only pass this on as a small theatre man trying to get along. — HARLAND RANKIN, *Plaza Theatre, Tilbury, Ont.*

## Examples Cited

TO THE EDITOR:

We want more pictures such as "The Sun Comes Up" and "Enchantment."—Griffin, *Ga., Exhibitor.*

## 16mm

TO THE EDITOR:

I wish all major film companies would make only 16mm sound pictures.—LAWRENCE BROS., *Anamosa, Ia.*

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# People in The News

FRED MEYERS, eastern division sales manager for Universal for the past ten years, has been named general sales manager for Alcorn Productions, producers of "Johnny Holiday." Mr. Meyers will be in charge of formulating the sales policy and will have his headquarters in New York.

PHIL DOW, formerly assistant to the western division sales manager of United Artists, has rejoined that company as assistant contract manager. He succeeds the late STEPHEN W. McGRATH. For the past year Mr. Dow was assistant to GEORGE J. SCHAEFER, eastern representative for Stanley Kramer productions.

S. H. FABIAN, head of Fabian theatres, and SAM ROSEN, an executive of that circuit, were guests of honor Monday evening at the Albany, N. Y., Variety Club's "King for a Day" celebration. They were honored for their efforts in behalf of the Albany Boys Club, which is sponsored by the Variety Club.

EDDIE CANTOR, film and radio comedian, has been named national campaign chairman for the 1950 United Jewish Appeal by HENRY MORGENTHAU, Jr., general chairman.

J. O. BROOKS, chief film buyer and booker of W. S. Butterfield Theatres, Inc., Detroit, Mich., has taken over a new department for supervising and coordinating all advertising, publicity, exploitation and public relations of the company.

JOHN JONES, Warner Brothers manager in Havana, Cuba, has been promoted to the post of manager for Mexico, and will operate under the supervision of ARMANDO TRUCIOS, Pacific division manager. PETER COLLI, Caribbean division manager, is in charge of the Havana office pending the appointment of a new manager there.

ARNOLD JACOBS has resigned as general manager of Siritzky International Pictures, New York, to join Discina International Films in the same capacity.

FRANK SOULE, in charge of branch administration for Eagle Lion, has been named to the newly created position of superintendent of administration at Eagle Lion Films.

MARTIN R. CHRISTIANSEN, associated for 36 years with the Schlossman theatre enterprises, and for the past 20 years assistant to the late PAUL J. SCHLOSSMAN, has been named general manager of the Schlossman theatres and real estate holdings in Muskegon, Mich.

DR. H. J. SCHAD, owner of the Astor theatre in Reading, Pa., has been reelected president of the Reading Fair for 1950. PAUL H. ESTERLY, manager of the Strand, another Schad house in Reading, was reelected assistant secretary of the fair.

MAX BERCUTT, formerly field representative for DAVID O. SELZNICK, has joined Warner Brothers as west coast field exploitation representative with headquarters in Los Angeles.

HAZEN L. FUNK, former manager of the Great Lakes theatre in Detroit, has been appointed purchasing agent for that city.

MAURICE N. WOLF, assistant to H. M. RICHEY, MGM exhibitor relations head, was to speak before the Publicity Club and the Federation of Women's Clubs, Chicago, Thursday and Friday.

MICHEL FERRY, manager of Tele Productions and public relations chief for Universal Films, both French companies, has arrived in New York from Paris.

THORNTON SARGENT, director of public relations for National Theatres, Los Angeles, has been appointed to that city's Board of Airport Commissioners for a five-year term by MAYOR FLETCHER BOWRON.

### OFFERS INCOME TAX TIPS IN NEXT "BETTER THEATRES"

J. K. Lasser, nationally known income tax expert and author of many books on the subject, will discuss less familiar aspects of income tax law in the February issue of *Better Theatres* (with next week's issue of *Motion Picture Herald*). Entitled "The Theatre as Realty and Equipment in Your Income Tax Return," the article has been written especially for guidance of those making returns on small and average theatre operations. A schedule of equipment depreciation rates will also be presented with the article.

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# This week in pictures



By the Herald

OUTLINE of progress in the Council of Motion Picture Organizations campaign to have the admissions tax eliminated. Henderson M. Richey, left, MGM exhibitor relations director and tax committee aide, outlines plans as Oscar Doob, Loew vice-president and committee member, looks on. (See page 13)



SUPPORT for 1950 Brotherhood Week is pledged, in New York, by United Paramount Theatres. Bob Weitman, vice-president, signs the pledge. With him are Bob Shapiro, right, Paramount Theatre manager; and John McInerney, the theatre's publicity director, holding a campaign poster.



AS ACADEMY AWARD nominations ballots were mailed. Francis Holford, left, Price, Waterhouse & Co. supervisor, checks with Charles Brackett, Academy of Motion Picture Arts and Sciences president, and Mrs. Margaret Herrick, secretary.

CELEBRATING 35 years for the Minor Theatre, Arcata, Cal. Mr. and Mrs. E. A. Patchen, new owners, stand with Mr. and Mrs. Bert Pettingill, original owners. The cake, containing a diamond and 34 other precious stones, was eaten by some 500 patrons, most of them "old-timers."



**JUSTICE AND TOLERANCE**, the American way, are outlined to hooded night raiders by Joel McCrea, as Parson John Gray, in MGM's "Stars in My Crown," a story of the post Civil War South. With him at the right is Dean Stockwell, as his young nephew, John Kenyon. The picture will be released this Spring. It also features Ellen Drew and the late Alan Hale.



AT Universal's New York sales meeting last week at the Hotel Warwick. In order: Adolph Schimel, general counsel; Foster Blake, western sales; Maurice Bergman; Irving Sochine, Prestige sales; William A. Scully, sales vice-president; A. J. O'Keefe, assistant sales head; C. J. Feldman, eastern sales; F. J. A. McCarthy, southern and Canadian sales; David A. Lipton, advertising and publicity chief.



HE BROKE THE RECORD for propeller planes flying from West to East: Paul Mantz, Hollywood pilot, as he emerged in New York from a flight which took just under five hours. The flight was an incident to the New York opening of Twentieth Century-Fox's film on the Air Force, "12 O'Clock High."

ON THE INSIDE of motion picture costume creation. H. J. Flaaten and John O'Connor, of the Avalon and Gem theatres, Platteville, Wis., and their wives, are entertained at the Paramount studio by Mary Kay Dodson, fashion designer. The sketches are from Lucille Ball's wardrobe in "Fancy Pants."





A WORRIED WIDMARK appears in this scene, left, from the powerful "Night and the City," produced by 20th Century-Fox in England. Based on the Gerald Kersh best-seller, Widmark returns in the type of role which made him famous. He co-stars with Gene Tierney in the film.

A CARLOAD OF LAUGHS from 20th Century-Fox's Technicolor version of the best-selling book, "Cheaper By the Dozen." Spotted, above, among the overflow passenger list are stars Clifton Webb, Myrna Loy and Jeanne Crain.



OOH-LA-LA! Dan Dailey, above, finds himself mixed up with beautiful Corinne Calvet in one of the hilarious moments from the laugh riot, "When Willie Comes Marching Home." The John Ford comedy gets a large saturation opening in Pennsylvania next month.

SPECIAL AWARD goes to "Three Came Home" as Parents Magazine names it an outstanding picture. In the scene at left, Claudette Colbert bids Patric Knowles farewell in a poignant scene from the film version of Agnes Newton Keith's best-seller of prison camp life in Borneo.



BETTY GRABLE chats with director Henry Koster, above, between scenes of her next Technicolor tune-film, "Wabash Avenue." Victor Mature and Phil Harris co-star with la Grable in the lavish musical.

(Advertisement)

# TRUMAN VIEW STARTING GUN FOR TAX CAMPAIGN

## COMPO Group Prepares All-Out Drive to Enlist Support for Repeal

The industry's six-pronged, all-out campaign for repeal of the 20 per cent Federal admission tax will get under way this week-end on national and local levels.

The go-ahead signal came Monday when President Truman, in his tax recommendations to Congress, called for excise reductions on transportation, toilet preparations, luggage and handbags, but failed to mention the admission tax.

### Campaign Goes Out to Exchange Centers

Spearheaded by the Committee on Taxation and Legislation of the Council of Motion Picture Organizations, under the chairmanship of Abram F. Myers, the six-edged campaign was to be shipped from New York Thursday to the 31 exchange centers and then to theatres for immediate use by exhibitors and distribution personnel.

The shipment includes:

- 20,000,000 individual petitions for signatures by theatre patrons;
- 35,000 eight-page recommendations for tax campaigns on the local level;
- 35,000 four-page listings of names of members of the Ways and Means Committee—where taxation legislation must originate—and the names and addresses of all Congressmen;
- 20,000 fifty-foot trailers to inform the public of the "nuisance tax";
- 20,000 posters for theatre lobbies;
- 40,000 window stickers for box offices calling the public's attention to the fact that the tax is a tax on those who can least afford it.

As the President finished speaking Tuesday, meetings were called in Washington by Mr. Myers, and in New York by Oscar Doob, COMPO tax committee member and Loew's executive, and Henderson M. Richey, exhibitor relations director for MGM and special aide and advisor to the tax group.

Mr. Myers said: "The President has spoken in favor of excise reductions . . . and it is apparent (the items) were mentioned because of the moderate amount of revenue involved and for no other reason.

"We have no quarrel with any other industry seeking tax relief . . . but we insist that on the basis of merit our claims for repeal of the admission tax should be at the top of the list and we shall present the facts in support of that claim to the people and to the Congress."

Mr. Myers, speaking before Twentieth Century-Fox's meeting of theatre executives and advertising and publicity directors in New York Wednesday, outlined the cam-

## "DEAR MIKE"

*Ernie Massman, owner of the Park theatre at Columbia Falls, Montana (pop. 637), is a HERALD subscriber and a regular contributor to the What the Picture Did for Me department. Totalling up his tax returns this week he was moved to write his Congressman, Representative Mike Mansfield, as follows:*

Dear Mike:

I was reading today in the papers again as to how Socialism is getting along in Limey-Land. I also have been working on Federal and State Tax Return Forms for the past week, and here is my report to you!

I manage this theatre here, work seven days and nights a week, haven't had a vacation in three years, have fifty thousand dollars invested, and earned in 1949, \$2,474.03. Yep, I don't have to pay Uncle Sam a dime in income taxes, nor to our good state.

What else happened in 1949?

I paid property taxes to the tune of \$500.

I paid state theatre taxes of \$220.

And I collected for Uncle Sam as tax on admissions \$5,305.60

Does this all add up to you, Mike?

I charge my adult customers four bits including tax (that's 42 cents plus 8 cents). With my customers unemployed every winter, I can't charge more. No other business in town is taxed like mine. I am in a legitimate business. I have more money invested than any other business in town.

I know Uncle Sam needs the money.

BUT WHY PICK ON ME?

With best regards,—ERNIE MASSMAN.

paign plans and urged their support in the drive. See page 23.)

Mr. Doob and Mr. Richey, meeting with the trade press in the executive offices of the Loew's home office, emphasized that they are not seeking a reduction in the excise levy but complete repeal since it is "unfair, discriminatory and evil."

On the question of whether the Council's tax committee has urged or will urge that exhibitors pass any tax relief on to the patrons, Mr. Doob said that no action had been taken by the committee, but in unofficial talks he has had with numerous exhibitors and circuit heads he had learned that without exception this would be the rule. Speaking for his own company, he said Loew's would pass the savings on to the patrons.

Under the personal direction of Ernest Emerling, director of advertising and publicity, Loew's Theatres inaugurated its campaign Monday with a briefing of theatre managers on what is expected of them in the coming fight. Mr. Emerling said that he had instructed all managers to spark the drive in their communities and work with other exhibitors to make the full effects of the campaign felt.

Mr. Myers, in his letter incorporated into the eight-page local campaign recommendations, said: "The war against unfair and discriminatory taxation must be fought on two fronts. First, in point of time, comes the fight on the Federal admission tax. When that tax has been eliminated, the war will be only half won . . . for many governors and mayors will want to supplant the Federal tax with state and local admission taxes."

### Tax Committee Makes Local Recommendations

In outlining the local campaigns the tax committee made the following recommendations: that motion pictures are not a luxury; that the Federal tax is unfair and discriminatory; that individual exhibition is small business, and that they should make full use of the material provided by COMPO and their own initiative and ingenuity to enlist public support and bring this support to the attention of local Congressman.

Meanwhile, as COMPO was preparing to distribute its campaign, anti-tax fights on the local level were already getting underway. Last Friday representatives of three New York exhibitor area associations and industry labor met to map their plans for the metropolitan area. Herman Gelber, president of Local 306, the operators union, pledged full support of his organization, and a distributors committee was established to cooperate with the exhibitor effort.

In Albany, N. Y., a meeting of exhibition and distribution personnel was called Monday at the Twentieth Century-Fox exchange. Paralleling COMPO's drive, the local campaign calls for exhibitors and distributors in that area to get to Congressmen and urge repeal.

### Fan Magazine Rally To Repeal Banner

Additional support for the repeal drive by the industry came last week when representatives of the major fan magazines met with S. F. Seadler, advertising manager of MGM, and mobilized to fight the tax. They agreed to rush into the April issues of their publications a full-page anti-tax plea asking film-goers to write or wire President Truman to help rid them of the burdensome levy.

In Oklahoma City last week C. B. Akers, legislative chairman of the Theatre Owners of Oklahoma, was named to head an Oklahoma City exchange area all-industry committee on taxation and legislation affecting state theatre patrons.

In Philadelphia Friday Senator Francis J. Myers, Democrat of Pennsylvania, predicted that the Federal admissions tax would be repealed by Congress this session, according to a bulletin from Eastern Pennsylvania Allied.



## COMPO Is Ratified By Film Council

The Motion Picture Industry Council last week ratified its participation as a charter member in the Council of Motion Picture Organizations.

Approval of the aims and purposes of the new national all-industry body, and acceptance of membership, were announced by Ronald Reagan, Council chairman, following a meeting at the Beverly Hills Hotel.

### SIMPP Delays Action

In New York Tuesday Ellis Arnall, president of the Society of Independent Motion Picture Producers, said clarification of what is expected from the independents in financing COMPO would have to come before his organization votes on ratification of the all-industry group.

The Hollywood group is the second organization to ratify COMPO. Similar action had earlier been taken by the Metropolitan Theatres Association, New York. Theatre Owners of America, however, had delayed ratification at the TOA board meeting in Washington pending further clarification on funds.

In addition to ratifying COMPO as such, the Industry Council also gave its endorsement to the initial projects, including full support of the fight for repeal of the 20 per cent excise tax on theatre admissions, observances marking the 20th anniversary of the Production Code and industry self-regulation, and creation of an industry Library of Information.

In discussing the financing plan recommended at the organizational COMPO conference in Washington, the Council pointed out that the total of its 1949 budget and its budget for 1950 "symbolizes the fact that its nine Hollywood member-organizations have been contributing and will continue to contribute in substantial terms to the financing of all-industry purposes and objectives such as are outlined in this resolution accepting membership in COMPO."

Roy Brewer, who was one of the MPIC's two delegates to the Washington conference last December, made the formal report to the Council's general membership and clarified various aspects of the proposed by-laws.

### Differed Only on Details

In New York last week, Gael Sullivan, executive director of Theatre Owners of America, said there had "never been a time when we have halted or stalled on advancing the purposes of COMPO. The only differences of opinion have come on matters of detail. . . . I am confident these details will be worked out at our executive committee meeting, which will be held within a few weeks. TOA wants to be a full-fledged charter member of COMPO and will work actively and progressively for better industry public relations in the future."

### TAX "EVASION" IS CITED BY TRUMAN

Although President Truman, in his tax message to Congress Monday, ignored the 20 per cent Federal admission tax, he did get around to the subject of taxes and the industry. Discussing tax loopholes which should be plugged to bring greater revenue into the Treasury, the President cited film producers and stars who "have attempted to avoid taxes by creating temporary corporations which are dissolved after making one picture." He said that by employing this device their incomes, which should be taxed at the individual income tax rates, is taxed only as capital gains and "thus, they escape as much as two-thirds of the tax they should pay."

### Century Circuit and MGM In Dispute Over Rentals

The Century Theatres circuit in the New York area and MGM have reached a point of disagreement over rentals where the film company is now trying to "sell around" the important-revenue producing Century situations, it was reported this week. Century claims that MGM is asking too much for films and as a result, only three circuit houses are buying MGM product instead of the usual 40. Century has been playing first run neighborhood day-and-date with some Loew houses, and subsequent run in others. A rental dispute between the Skouras circuit in New York and MGM was also reported.

### Republic Heads Attend Capital "Iwo" Showing

Republic executives headed by Herbert J. Yates, president, and James R. Grainger, executive vice-president in charge of sales and distribution, journeyed to Washington to attend the opening of "Sands of Iwo Jima" at the Warner theatre Tuesday night. Top-ranking officers of the Marine Corps and civic dignitaries were on hand for the opening. Stars of the film made an appearance on the stage of the house. Special performances of the picture were also given Tuesday night at the Ambassador and Metropolitan theatres, with the attraction opening day-and-date at the Warner and Ambassador Theatres Wednesday.

### Jack Glenn Again President Of Screen Directors' Guild

Jack Glenn, senior director of the March of Time in New York, has been reelected president of the Eastern Screen Directors' Guild. At the Guild's fifth annual convention banquet last Saturday, Robert Flaherty, producer, was honored and Gilbert Seldes was main speaker. Mr. Seldes discussed motion pictures and the people in the industry. Other officers elected were: Dana Noyes, first vice-president; Cullen Landis, Leslie Roush and John Flory.

## Court Denies U. S. Move to Name Video

Attempts by the Government to include the recently-formed Video Independent Theatres, Inc., as one of the defendants in the 11-year-old Griffith anti-trust case failed this week when Federal Judge Edgar S. Vaughn denied a Government motion seeking such a move.

On Monday, Griffith attorneys told Judge Edgar Vaughn in Oklahoma City District Court that the Justice Department's affidavit on this point contained errors of fact and that Video has not gained ownership of Griffith properties, but only a 10-year renewable sub-lease. The Justice Department, through Milton Kallis, asked that the matter be postponed until Wednesday since he had not yet had time to study the Griffith brief which was filed a few minutes before the oral argument. The Government was then granted permission to present its brief Wednesday.

The Video circuit was organized by former Griffith employees headed by Henry Griffith, who was chief counsel for the Griffith Amusement Company. The new circuit took over operation of some 130 theatres, and according to the Griffith attorneys the sub-lease clearly states that the new company is subject to any court decree that may be entered affecting Griffith in the case which began in 1939.

"This sub-lease insofar as it pertains to any theatre or theatres ordered divested by such decree, shall be subject to cancellation without notice by sub-lessors upon compliance with terms of said decree," the contract is said to state.

The Government wants a divestiture order in compliance with the Supreme Court order which held the circuit guilty of trust violations. The Justice Department is also trying to name Theatre Enterprises, Inc., of Dallas, as a defendant.

### Paramount Asks Permanent Television Licenses

#### Washington Bureau

Because it holds that its corporate reorganization has cleared it of any stigma of anti-trust law violation, Paramount Pictures Corporation last week asked the Federal Communications Commission to put its television and radio licenses on a permanent rather than a temporary basis. Through Paramount Television Productions, Inc., the picture company holds a Los Angeles television broadcast license plus various licenses for experimental relay stations, some for theatre television work in Los Angeles and New York. Through Paramount Communications, Inc. it also holds licenses for remote on-location broadcasting. The Commission had been renewing these licenses on a temporary basis pending a study of Paramount's status.



# MOTHER DIDN'T TELL ME...

is in the wonderful tradition of those pictures your patrons remember and talk fondly about for months after they have seen them. It has been brilliantly produced in 20th Century-Fox's *own* tradition of "Belvedere Goes To



College", "Letter To Three Wives" and "Sitting Pretty". It brings back to us glamorous Dorothy McGuire, excelling her performances in "Spiral Staircase",



"The Enchanted Cottage", "Claudia" and "Gentleman's Agreement". And brings her into the arms of William Lundigan, fresh from his triumph in "Pinky". It is one of those early-in-the-season releases, so well remembered at year's end that it is prominently mentioned on the year's "most enjoyed" lists. "MOTHER DIDN'T TELL ME"



warmth and laughter

... *Don't say we*



will bring new joy, to your screen.

*didn't tell you!*



20

CENTURY-FOX



with real pleasure, presents

*Miss Dorothy McGuire  
and Mr. William Lundigan in*

# Mother Didn't Tell Me

with a brilliant supporting cast

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CLAUDE BINYON • FRED KOHLMAR

Screen Play by Claude Binyon • From the Book  
"The Doctor Wears Three Faces" by Mary Bard













**ALL THIS... AND A TERRIFIC  
MONEY-MAKING CONTEST, TOO!**

**\$7,500**

**SHOWMANSHIP CONTEST**

**PLAY**  
**MOTHER**  
**DIDN'T TELL ME**

**BETWEEN FEBRUARY 24 - MAY 7th AND  
WIN YOURSELF ONE OF THE 134 PRIZES!**



**BOOK IT NOW!**



**Watch the Trade Papers for full details soon!**

*There's No Business Like 20 Business*

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# BIDDING WORST BLOW TO EXHIBITOR, SAYS RUBENS

## *Veteran Says Theatre Men Will Have Selves to Blame If They Are Forced Out*

by RED KANN

Competitive bidding will force many exhibitors out of business or into secret buying deals which the Government will find illegal, Maurice M. Rubens declares. Moreover, he states flatly exhibitors will have themselves to blame.

After 37 active years in exhibition as an independent single theatre and circuit operator, a one-time executive of a national producer-exhibitor operation and now as president of the Royal Theatre Company of Joliet, Ill., he finds today's scene marked by "much confusion." This, he concludes is due "either to the lack of experience or through the inability of those interested to anticipate the outcome of the very formulae inaugurated by their own efforts." Long-range thinking and planning are notable by their absence, he maintains.

### **Cites Old Procedure Employed in Selling**

In an historical sweep of buying methods, past and present, Mr. Rubens draws this picture:

"Years ago, producers used the 'whipsaw' method in selling film. A 10 per cent deposit was required upon signing the contract. This permitted the salesman to go from one opposition theatre to the other, display the deposit check and get each one to raise the ante! He could then go back to his favorite exhibitor and show him the much higher bids and bemoan the fact that his home office would insist on serving the other fellow. Sooner or later, this method eliminated opposition, or forced exhibitors into a buying arrangement or combine that resulted in a complete change of selling technique on the part of distributors.

"Then, show business was a real pleasure, but the exhibitor didn't know it. He would merrily sign up for the entire product released by each producer—whether he could use it or not—hire a bright boy, known as 'the manager,' and then depart for a round of diversion at the various



MAURICE M. RUBENS

summer and winter resorts. Those were the days!

"Then some heartless distributor thought up the 'stop picture' idea. This formula was also very simple. The exchange would wait until an outstanding attraction known as a 'natural' would come along and then peg it as a 'stop picture.' When the exhibitors would rush in to avail themselves of this presumed business-getter, they were told to first book the pictures passed up. Some theatremen even got around this restriction temporarily by setting in playdates of passed-up pictures and canceling them later."

Prior to 1913, Mr. Rubens recalls, percentage selling was non-existent. "Percentage at the start was low—20 per cent—and many fell for it despite advice that sooner or later it might be increased to 70 per cent or over. This came to pass. Of course, in some cases the full percentage agreed upon was not paid. It was easy to 'beat the game' by selling unrecorded tickets and various other methods. Checkers were employed by the film company, but it was considered by many a matter of skill rather than dishonesty to outsmart them, which was often done. Even today, there are several suits for an accounting of ticket sales.

"With the iron curtain down on easy buying and booking, theatre men began a hue and cry against block booking. The claim was that they were forced to buy a whole block of product when they could use only a part of the pictures released. However, with Government pressure and regulation, the trade showing and selling of single pictures came into being. Here is where the theatre operator was 'hoist by his own petard', an old version of the say-

ing, 'blown up by his own booby trap.' All pictures—naturals, klunks and stinkeroos—became what producers called 'top bracket product.'

"This was only the start," Mr. Rubens states. "Exhibitors who operated profitably under a 'clearance' practice for many years decided it was now an unfair trade practice. 'Clearance' was also designated as 'pre-release,' 'first run,' 'second run,' etc. The 'clearance' problem finally resulted in Federal court suits on the ground that the later theatres owned wholly or in part by producing companies were operating in violation of anti-trust laws and were a monopoly.

"Court action resulted in the elimination of 'clearance' in large thickly-populated areas having several opposition theatres. Patrons, in the habit of attending two or three programs a week, had no choice or selection. By all theatres playing the same attraction, the turnover in patronage was virtually eliminated. In turn, the distributors' revenue was bound to be affected.

### **Trust Action Expenses Cut Production Budgets**

"Many exhibitors were able to convince courts that they suffered losses only as a direct result of anti-trust practices of distributors who had theatre interests. Consequently, hundreds of thousands of dollars were being diverted from the production of meritorious product, vitally needed by the exhibitor to make his own business highly profitable, to the coffers of expensive law firms.

"While the violation of the Sherman Act may or may not have been a fact, observe the result: the Government, in addition to large damage awards, delivered just about what the complaining exhibitors ordered—the right to buy product in competition with anyone provided, of course, the price could be paid. This is what is now known as 'auction' or 'competitive' bidding. Unlike the old 'whipsaw' method, 'auction bidding' means that buying film is equivalent to playing the races or stock market.

"The distributor keeps all bidding secret and if a theatre owner is not awarded a picture, he can only assume that he was

*(Continued on following page)*

### **NEVER "AS MUCH..."**

"No other group of business men has fostered as many trade practices and as much legislation to its own detriment as the exhibitors, especially when it comes to buying their merchandise—the motion picture product—which is the important item they have to sell."

### **"ONE MORE VICTORY..."**

"The amazing thing is that, owing to the recognition of their power, exhibitors are able to obtain nearly everything asked for, which seems to react just opposite to what is expected. As one exhibitor aptly put it, 'One more victory and we will be out of business.'"

## RUBENS

(Continued from preceding page)

outbid. This encourages him to raise his bidding price on the next picture. 'Secret bidding' is heartily supported by some exhibitors while other exhibitor groups rightfully demand that the terms and conditions of each bid be made available to those interested. Of course, no one can tell what a picture will gross in any certain situation. It's all just a gamble.

### Compares Picture Grosses In Contrasting Theatres

"It might work out this way: In two weeks a small house grossed \$8,000 and paid 50 per cent of its gross (\$4,000) for film rental. The investment, consisting of gutting out an old storeroom and converting it into a theatre, being small and the overhead low, left the owner a profit of \$2,000 . . . almost double what was being earned playing second—or third-run film for which the theatre was primarily built. On the other hand, the deluxe 2,000-seater, built at a cost of a million or more, with an overhead of \$800 a day, could gross \$8,000 in four or five days, with the same picture and terms, and could do no more than break even.

"The film companies, in opening 'competitive bidding' in each area, explained to their regular customers who had been using their product for years that they feared further Government suits if they did not permit even an 'inkpot' to bid.

"Then came the awakening. As auction bidding included the mediocre and poor attractions as well as the outstanding ones—many found that they were bidding 'over their heads.' Box office receipts dwindled to nothing after the first two or three days' showing . . . but the picture must be played for the full two weeks—win, lose or draw!" Here are his conclusions:

"Under 'auction bidding' no investment is safe, as it will be possible to reconvert an old shop or storeroom into a motion picture theatre and build up a terrific nuisance value for the big investors. This will set back many years the building of elaborate air-conditioned theatres with 2,000 seats or more. With the situation as it is, no one will be foolish enough to invest the thousands of dollars necessary for modern construction.

### Cites Problems Arising From Auction Bidding

"The outcome of auction bidding, undoubtedly, will be the same as that of the old 'whipsaw' method. Many exhibitors will be forced out of business or will enter into secret buying deals which the Government declares illegal. In some situations, an 'understanding' among exhibitors is in force, and they remain passive when asked to submit bids. This enables them to obtain product on the terms as heretofore: reasonable percentages, proper playing time and no guarantees.

"The exhibitor's next move is problematical. Undoubtedly he will ask for some-

## CHICAGO COURT RULES CITY CANNOT BAR DRIVE-INS

### Chicago Bureau

A significant court action was taken last week in Chicago when Judge Harry M. Fisher of the Cook County Circuit Court ruled invalid a city ordinance passed last April banning outdoor theatres in the city.

The court's decision came as a result of a hearing on a plea by the Liberty National Bank which, as property trustees, were seeking a permit to construct a 2,000-car drive-in at Columbus and California Avenues on the far west side of Chicago.

Judge Fisher pointed out that the city had the right to bar certain businesses from certain zones of the city but it cannot have the legal right to issue a blanket refusal for a certain business from all parts of the city.

"No city has the power to prohibit a legitimate business. If the city were to issue a theatre permit, it would be unlawful to discriminate whether it be an outdoor or indoor theatre," he said.

An appeal will be taken from the court's decision by Benjamin Adamowski, city corporation counsel, to the Supreme Court of Illinois. Judge Fisher's judgment recommended that an appeal be made before the higher court to decide on the circuit court's jurisdiction in the ruling.

To the claim by Morton Nathanson, assistant corporation counsel, that the city ordinance could prevent the building of a drive-in, the judge declared that this was a zoning ordinance. He added that drive-in theatres are a lawful business, subject to the usual laws, and that open air theatres are not nuisances in themselves.

Judge Fisher pointed out that there were other drive-ins in Cook County. There are dance halls, public parks, playgrounds,

amusement parks, outdoor concerts, bowling alleys, athletic stadia, none of which have heretofore been prohibited in Chicago, he said, and all of which present traffic problems which have been adjusted by police regulation and not prohibition.

The judge rejected the claim that drive-ins were an invitation to immoral practices on the part of youth. In regard to this point the following exchange took place between the court and Mr. Nathanson:

**Mr. Nathanson:** It is a question of whether or not this is a lawful business.

**Judge Fisher:** What is unlawful about it?

**Mr. Nathanson:** Now there are features of an outdoor theatre that are different from an ordinary theatre. They are out in the country with the moon shining, in automobiles. Why, some of the things that happen there, Judge—it's terrible. We are ready to make that proof.

**Judge Fisher:** The zoning ordinance laws were not intended to place in the city special powers or the authority to become a moral mentor of those that happened to be in automobiles, or whether they are in a place where there are pictures shown, or elsewhere. That does not belong. You can prohibit any enterprise which has a relation to the morals of the people, but you can't say that you are going to prohibit theatres because some people when the lights are out (and there are lights only on the stage) may engage in immoral practice.

Meanwhile, the Boston dispute over permission granted by ex-Mayor Curley to build drive-ins appears ended for the time being with the statement by city officials that the permits cannot legally be revoked.

thing that over a period of days, weeks or months will be highly detrimental to himself. His formula seems to be 'trial and error' without considering possibility of the outcome. Probably the man was right when he said, 'One more victory—and we will be out of business.' Unquestionably, survivors in the theatre business will be the ones with the biggest bank rolls."

## Loew's Net \$6,744,761

Net profit of Loew's, Inc., for the fiscal year ended August 31, 1949, was \$6,744,761 compared with a corresponding figure of \$5,309,659 for the previous year, the company reported to stockholders this week. The 1949 profit is equivalent to \$1.31 per share on 5,142,615 shares outstanding compared to \$1.03 for the previous year.

At the same time the company reported

that the net profit for the 12 weeks ended November 24, 1949, subject to year end audit, was \$1,652,649. This compares with \$1,021,156 for the corresponding period of the previous year.

Total current and working assets on August 31, 1949, aggregated \$116,299,820 compared with \$120,212,009 and total current liabilities were \$22,965,982 compared with \$23,039,397 in liabilities for the previous fiscal year.

### Lux Film Distributing Doubles 1950 Schedule

The Lux Film Distributing Corp. is planning to release 20 foreign language films during 1950, it was announced this week. The films will include 14 Italian, one bilingual English-Italian, two French and a Spanish picture. Last year Lux released nine features. Also scheduled for 1950 release is a 30-minute featurette, "Eternal City", commemorating the Holy Year in Rome.



# 20th-FOX MEET PITCHES AT POTENTIAL AUDIENCE

## Showmanship Group Told But 13,000,000 Persons See Average Feature

In an atmosphere of optimism and let's-get-down-to-work, some 75 advertising executives of the largest affiliated and independent circuits in the United States and Canada Wednesday opened a three-day showmanship meeting with Twentieth Century-Fox's top executives at the company's home office in New York.

The keynote of the intensively scheduled gathering was showmanship, specifically, the discussion of better selling methods for films. The speakers included Spyros Skouras, president; A. W. Smith, Jr., distribution vice-president and general sales manager; Al Lichtman, vice-president, and Charles Einfeld, advertising, exploitation and publicity vice-president.

## See Business in 1950 Better Than Last Year

They discussed the fact that business in 1950 was expected to be better than 1949; getting the millions who do not regularly attend theatres to make film-going a habit; added emphasis on good public relations; participation in the industry's campaign for an end to the admission tax; getting in on the 107 billion dollars which it is estimated the public will have for discretionary spending in 1950; tapping the reservoir of potential customers, and similar questions.

Mr. Skouras welcomed the delegates and pointed out that it was no great achievement to get good grosses with a spectacular picture; the job was, he said, to try and do as much as possible with a film that hasn't the advantage of being spectacular. "Round-the-clock showmanship" was the need, said Mr. Skouras.

Abram F. Myers, general counsel of Allied States and chairman of the Council of Motion Picture Organizations' taxation committee, spoke on the campaign for repeal of the admission tax.

## Study Urged to Capture Greater Film Audience

Mr. Smith pointed out that only 13,000,000 out of a possible 110,000,000 see the average film. He urged the gathering to study carefully the matter of getting the hidden audience to go to the theatre, and then went into the question of taxation, explaining that its elimination was a must and everyone must participate in the campaign to get the levy repealed.

Mr. Lichtman expressed optimism claiming however that "our shows must be better. Our selling methods must be constantly improved" and added that the meeting must study certain questions and find answers as to why certain good films fail at the box

## MYERS ASKS SHOWMEN'S AID IN "TWO FRONT" TAX WAR

A fighting speech for the repeal of the Federal admission tax was delivered Wednesday by Abram F. Myers, general counsel for Allied States and chairman of the taxation committee for the Council of Motion Picture Organizations, at the Twentieth Century-Fox meeting in New York.

Mr. Myers told the advertising and publicity representatives from leading theatres, affiliated and independent circuits that they could be a strong force in organizing public opinion against what he termed the unfair taxation. He said that the industry was now engaged in a "two-front war," and added: "Our first job . . . is to secure repeal of the existing taxes on admissions. Then we—that is, our successors—will have to remain ever alert to see that such taxes are never again imposed. We have got to sell the Congress . . . the legislators of several states and local authorities everywhere the idea that it is wrong to impose special taxes on the motion picture business which are not imposed on other enterprises."

"It is perhaps superfluous of me to be urging a group of skilled exploitation men to cast off the garments of humility in the coming campaign . . . and I want to put it to you with all the emphasis at my command that we are going to strike from the shoulder for our fundamental rights. . . ."

"It is imperative that the public in general and public officials in particular, be made

to understand that the admission tax is not a tax on Hollywood—that it does not reach to those fabulous salaries which until recently were blazoned in the headlines. Those salaries, I have been told, are being readjusted to conform to changed economic conditions; but however that may be, the Government lays violent hands on Hollywood salaries by means of the income tax, just as it reaches into our meager purses at stated intervals. The admission tax has nothing whatever to do with those salaries," he said.

"Also it is necessary to disabuse the public's mind of any lingering impression that the movie industry is all 'big business'. As the representative of independent exhibitors, I am well-qualified to speak on this point. That part of the industry which is immediately affected by the admission tax—the exhibition branch—consists of thousands of small business men. Almost two-thirds of the motion picture theatres in the United States gross an average of less than \$600 a week per theatre—and that is small business in any man's language."

Introducing his subject, Mr. Myers touched on the changes now in progress in the industry as a result of the anti-trust decision and predicted that in the dawning "era of showmanship" increased efforts would have to be made by distributors to sell their pictures to theatres and by theatres to sell them to the public.

office. "What has made movie audiences so selective? Why is it only a super-attraction gets maximum patronage?" he asked.

"Perhaps our public relations need improvement. . . . Perhaps we are not paying enough attention to building up a steady clientele," he said.

Mr. Einfeld saw 1949 as "the year in which the depression did not come." He said, "Our distribution figures reveal that the theatres we do business with had one of their finest years" and he predicted that 1950 would be even better. Mr. Einfeld said that of the 107 billion dollars estimated to be available for discretionary spending by the public in 1950, a good part of it could go to the film industry. He added: "It is up to us, the merchandisers, to meet the competition for our fair share of the dollar."

Bosley Crowther, film critic of the *New York Times*, spoke Friday on the "found audience," persons who in the last few years have begun to attend films of a better and more selective quality. Mr. Crowther said

these persons did not always see the pictures they would want to see because they were improperly sold.

"So long has our public been subject to saturation salesmanship that it has become numb and indifferent in those areas where a sensitive response is now most seriously to be desired," he said.

From the moment of their arrival the exploitation officials had their time completely mapped out for them. They saw such pictures as "When Willie Comes Marching Home" and "Three Came Home" in addition to attending the premiere of "Twelve O'Clock High" at the Roxy on Thursday evening. Wednesday they had been to a sneak preview of "Mother Didn't Tell Me."

By the time the meetings ended Friday they had completed discussions on these films for merchandising possibilities; participated in an open forum on stimulating children's attendance, and participated in private sessions with home office personnel.



# ON THE MARCH

by RED KANN

## LATE REVIEW

### Key to the City

MGM—Gable in a Comedy

NATE BLUMBERG was delivering a message to the assembled Universal-International sales force in New York the other day. He observed, in part: "When we speak about a 'lost audience' we actually are referring to our own abandonment of hard work and the very life's blood of our business—enthusiasm."

"The industry has never had so many good pictures as are now available for exhibition. Public relations begin at home, which merely means that the exhibitors not only have the business of advertising and exploiting pictures, but should constantly point out that better pictures are being shown."

A good many essays can be written about enthusiasm—what it is, how to get it and how to apply it. There never used to be any trick about it in this business.

Enthusiasm began in Hollywood, traveled East to New York for trans-shipment thereafter in waves of deliberately generated excitement to all corners of the market. The distributor had a product to sell. He understood it was possible, and even desirable, to whet public appetite through national advertising, radio hook-ups, etc. But between him and the ticket buyers was his retailer, the man who had to be sold the film and—never sell it short—an enthusiasm for the merchandise he bought. This was the first line to be bucked. And it was, through the channel available for the purpose: the trade press.

It hasn't been that way for some time now. Attractions, running into seven cost figures, are being dropped through a trapdoor and into the market as if the distributor never had a hand on the rope. The "A" films from all sources which have been subjected to this kind of treatment are formidable in stature and in number.

Blumberg's criticism is not new, of course. In a sprawling market, with its conglomerate personalities and its various levels of operation, some theatremen are lacking in diligence. Yet any suggestion seeking to fasten all of the blame on exhibitors lacks validity because it will not square with the facts.

No distributor can expect his customer to drool ecstatically over a product which the distributor himself treats like an orphan.

Nothing comes out of a pop gun but a pop.

Ne'er doubt that it's a new day, at least when bidding is competitive. Turn to the Midwest and note what's happened under Paramount's new selling system in the Chicago territory. Initially offered downstate Illinois were "The Heiress" and "Thelma Jordon." In five situations, independents who have been trailing Great States Theatres for years, put in higher bids and

walked off with both pictures. In a sixth, one attraction went to one house and the other to a second.

This interesting situation takes on added weight in the light of these circumstances:

The 900-seat Avon, South Bend, outbid the 2,069-seat Colfax. The 780-seat Isle, Aurora, outbid the 2,016-seat Paramount. The 975-seat Avon, Decatur, outbid the 1,389-seat Lincoln. The 905-seat Times, Danville, outbid the 1,071-seat Fischer. The 746-seat Mode, Joliet, outbid the 2,087-seat Rialto. The outcome was split in Galesburg. There, the 390-Grove competed with the 1,100-seat Orpheum. The Grove bought "The Heiress," but lost "Thelma Jordon" to its competition.

There's much satisfaction on display at Republic over the deal with John Ford. On and off for a number of years, but never entirely routed out of Republic's plans, has been the hope that Ford might join the company. Jimmy Grainger, one of Ford's old friends, is among those who persisted and, on one previous occasion at least, almost saw it happen.

The accomplished director-producer will make three in two years and will deliver his first this fall. Ford's earlier commitments, interrupted by long service in the Navy during the war, are now almost completely cleaned up. Remaining is a film thus far unmade for United Artists under a deal now somewhat dimmed by the years.

The man who made "Fort Apache" and "She Wore a Yellow Ribbon"—and "Stage Coach," if there's any need to get historical—recently ventured into a new story area, for him. For the first time, he tried comedy with "When Willie Comes Marching Home." All that he came up with is an attraction which, in this enthusiastic opinion, will prove one of the bright spots of this new year.

Early first run grosses on "Sands of Iwo Jima" tend to reaffirm the old saw: When Hollywood gives the public what it wants, there's nothing wrong with the picture business. Republic's biggest noise until now has been "Wake of the Red Witch." But "Iwo Jima" will run wide circles around it if opening speeds are maintained.

Incidentally, this is the show responsible for conveying Edmund Grainger, its associate producer, from Republic to RKO with a contract providing for full billing under his own monicker, virtual autonomy from the parent studio and with full call on the company's talent.

Grainger's deal at Republic expired with '49. While Fox, Metro and Columbia flirted, RKO was bolder.

The big news about "Key to the City" isn't necessarily that it's a comedy of considerable merit. It's all in the fact that Clark Gable is at it again. His fans can be counted on to turn out en masse to see what he's up to now.

Showmen, who undoubtedly remember Gable's terrific appeal in a comedy of years back, "It Happened One Night" will be pleased to hear that, while the subject matter certainly is different, it's the same old Clark—rough, tough and ready, with that undefinable bit of added charm that sets him apart from all the other screen heroes, and as funny as some of the best of our screen comedians.

One probably can't blame Metro for making Gable the focal point of this lively comedy which, while based on a somewhat thin story, manages to be hilariously funny in many spots. Here is Gable sad, happy, angry, romantic, fighting, etc.—the whole gamut of emotions interpreted in his own unique manner which is what the audience wants and is looking for.

Opposite Gable is Loretta Young. She enters into the spirit of the thing with vivaciousness and charm and helps bring off many of the most effective visual gags. Z. Wayne Griffin was the producer and George Sidney directed with what appears to have a stern determination to throw every proved bit of situation comedy at the audience.

The result is that while parts will have the patrons in stitches, there are times when the film lags. The supporting players provide a sturdy backbone for the Gable temperament. Frank Morgan does his best with a somewhat thankless part; Marilyn Maxwell is attractive; Raymond Burr registers as the heavy and Lewis Stone re-creates the old-familiar part of a judge.

Robert Riley Crutcher wrote the screenplay based on a story by Albert Beich. A lot of undressing appears to go on in the picture, some for no apparent good purpose other than possibly to show off the Gable muscles. There are some very funny spots when Loretta Young proves to be good at jiu-jitsu and when Gable dresses up as a kid for a masked ball.

Gable, a former longshoreman and now elected mayor of a California town, attends a mayors' convention in San Francisco. He meets Loretta, mayor of a small town in Maine. Both get in and out of a lot of trouble including newspaper headlines. In the process they fall in love. They decide to get married, but misunderstandings and a rebellious city council keep them apart until the hectic ending.

Previewed at Loew's 72nd Street theatre in New York before an obviously appreciative audience. Reviewer's Rating: Very Good—FRED HIFT.

Release date, February, 1950. Running time, 99 minutes. PCA No. 14121. General audience classification.

Steve Fisk.....Clark Gable  
Clarissa Standish.....Loretta Young  
Duggan.....Frank Morgan  
Marilyn Maxwell, Raymond Burr, James Gleason  
Lewis Stone, Raymond Walburn, Pamela Britton

### MGM to Test Ansco Color With New Short Subject

MGM during the coming spring will produce a short subject as a final experiment with Ansco color. It is understood that the studio, which has been experimenting with the three-color technique for two years, will make the short before final decision is made to alter the color equipment for production of features. Changes in equipment would cost \$1,000,000, and should MGM decide to follow this policy, it would be the first major studio to do so.

450\* Exploitation-wise Exhibitors,  
knowing that

Eagle Lion's

# 'Guilty of Treason'



one of the most widely-publicized and easily-exploited  
pictures in years, have booked it pre-release in order to be  
the FIRST to take advantage of the big campaign Eagle Lion  
planning to get this picture off to a ROCKET START!



# A STRONG RADIO CAMPAIGN—

..... AN ONT

WACB, Hartford; WABC, New York; WABC, Albany; WABC, Buffalo; WABC, Syracuse; WABC, Utica; WABC, Watertown; WABC, West Co. and WABC, Charleston, W. Va. are sponsoring an intensive schedule of spots designed to keep the moviegoers informed of the millions who live, work and go to the movies in "The Heart of the Nation."

## TELLING NEW ENGLAND!

**WNAC**

Boston

**WICC**

Bridgeport

**WKXL**

Concord

**WALE**

Fall River

**WEIM**

Fitchburg and Leominster

**WHAI**

Greenfield

**WONS**

Hartford

**WHYN**

Springfield and Holyoke

**WBRK**

Pittsfield

**WMTW**

Portland

**WIDE**

Biddeford, Me.

**WHEB**

Portsmouth and Dover

**WEAN**

Providence

**WWON**

Woonsocket

**WSYB**

Rutland

**WLNH**

Laconia

**WCOU**

Lewiston and Auburn

**WFAU**

Augusta

**WLIH**

Lowell and Lawrence

**WKBR**

Manchester

**WTSV**

Claremont

**WNBH**

New Bedford

**WCOB**

Hyannis

**WMLC**

New London

**WDEV**

Waterbury, Vt.

**WWCO**

Waterbury, Conn.

**WAAB**

Worcester

27 stations of the Yankee Network are sponsoring similar programs for industrial New England—and eastern New York—providing full coverage of the most thickly-populated region in the nation!

"Success seems assured through advertising, exploitation and publicity campaign, which has just gotten underway by Eagle Lion..."  
—Showmen's Trade Journal





# AND CONTINUES WITH POWERFUL NEWSPAPER SUPPORT!

**BRIDGEPORT, Conn.**, Post Telegram, Sunday Post • **HARTFORD, Conn.**, Courant, Sunday Courant, Times • **NEW HAVEN, Conn.**, Journal Courier, Register, Sunday Register • **STAMFORD, Conn.**, Advocate • **WATERBURY, Conn.**, Republican & American, Republican & American (E & S) • **INDIANAPOLIS, Ind.**, Star & News, News Star, Times, Sunday Times • **LOUISVILLE, Ky.**, Courier Journal Times, Sunday Courier Journal • **BOSTON, Mass.**, Christian Science Monitor (Atlantic Edition), Globe, Sunday Globe, Herald Traveler, Sunday Herald, Post, Sunday Post, Record American, Advertiser • **BROCKTON, Mass.**, Enterprise & Times • **LOWELL, Mass.**, Sun, Sunday Sun, Telegram • **LYNN, Mass.**, Item, Telegram News, Sunday Telegram News • **NEW BEDFORD, Mass.**, Standard Times, Sunday Standard Times • **SPRINGFIELD, Mass.**, Union News, Republican • **WORCESTER, Mass.**, Telegram Gazette & Post, Sunday Telegram • **CONCORD, N. H.**, Monitor & New Hampshire Patriot • **KEENE, N. H.**, Sentinel • **MANCHESTER, N. H.**, New Hampshire Union, Manchester Leader, New Hampshire Sunday News • **PORTSMOUTH, N. H.**, Portsmouth Herald • **CINCINNATI, Ohio**, Enquirer, Sunday Enquirer, Post, Times Star • **COLUMBUS, Ohio**, Citizen, Sunday Citizen, Dispatch, Sunday Dispatch, Ohio State Journal, Star • **CLEVELAND, Ohio**, News, Plain Dealer, Sunday Plain Dealer, Press • **DAYTON, Ohio**, News Journal Herald, Sunday News • **TOLEDO, Ohio**, Blade & Times, Sunday Blade • **PAWTUCKET, R.I.**, Pawtucket Times, Journal Bulletin, Sunday Journal Bulletin • **BURLINGTON, Vt.**, Free Press, News, Sunday News • **RUTLAND, Vt.**, Herald • **CHARLESTON, W.Va.**, Gazette, Mail, Sunday Mail.

*In addition.....*

the many foreign language newspapers — vitally interested in the story behind "GUILTY OF TREASON" — promise all-out co-operation publicity-wise! This will be backed with a \$250 advertising campaign.

*Plus...*

"A great patronage response by a primed public is indicated...it is easy to figure on a wide-spread alerted attendance..."

—Film Daily

—Pete Harrison

an outstanding box-office attraction..."

**STRATEGIC and INTENSIVE area-wide  
posting of the dynamic 24-sheet will  
keep reminding the public that  
"GUILTY OF TREASON" is a GREAT picture  
and that it's on its way!**

**KEY CITIES WHICH  
HAVE BOOKED  
"GUILTY OF  
TREASON"  
TO DATE...**

*Space does not  
permit full list of  
locked bookings  
up to press time!*

#### ALBANY AREA

Strand Albany  
Troy Troy

#### BOSTON AREA

Pilgrim Boston  
Mayflower Boston  
Esquire Boston  
Bijou Bangor  
Empire Fall River  
Broadway Lawrence  
Modern Lawrence  
Merrimac Lowell  
Olympia New Bedford  
Strand Newport  
Union Square Pittsfield  
Strand Portland  
Metropolitan Providence  
Capitol Springfield  
Art Springfield  
Warner Worcester

#### BUFFALO AREA

20th Century Buffalo  
Jefferson Auburn  
Strand Binghamton  
Regent Elmira  
Winter Garden Jamestown  
Rialto Lockport  
Cataract Niagara Falls  
Paramount Syracuse

#### CINCINNATI AREA

Albee Cincinnati  
Capital Charleston  
Palace Columbus  
Keith Dayton  
Palace Huntington  
State Lexington  
Grand Newark  
Columbia Portsmouth  
State Springfield  
Weller Zanesville

#### CLEVELAND AREA

Allen Cleveland  
Colonial Akron  
Ohio Canton  
State Lima  
Madison Mansfield  
Palace Marion  
Paramount Steubenville  
Rivoli Toledo  
Robbins Warren  
Palace Youngstown

#### INDIANAPOLIS AREA

Indiana Indianapolis  
Paramount Anderson  
Grand Evansville  
Indiana Kokomo  
Anderson Louisville  
Orpheum Terre Haute

#### NEW HAVEN AREA

College New Haven  
Majestic Bridgeport  
Loew's Hartford  
Loew's Poli Norwich  
Empress S. Norwalk  
Plaza Stamford

**THIS**

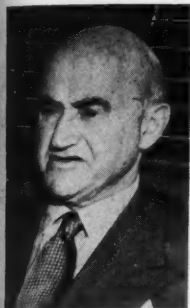
release campaign is in ADDITION  
to the intensive nationwide drive begun  
in connection through every conceivable  
medium for the action hero that GUILTY OF  
TREASON is BIG, IMPORTANT and — above  
all — exciting and dramatic ENTERTAINMENT!  
Out of its searing exposure of sadistic brutality  
and the humiliation of men and women...  
comes another motion picture that you'll



A JACK WRATHER-ROBERT GOLDEN Production starring  
**PAUL KELLY · BONITA GRANVILLE · RICHARD DERR**  
and **CHARLES BICKFORD** as Cardinal Mindszenty  
Screenplay by Emmet Lavery · Directed by FELIX FEIST · An Eagle Lion Films Release

# Goldwyn Lets Fly at Exhibitors

Samuel Goldwyn, a very independent producer, Tuesday morning threw more tomatoes at the exhibitor. Arriving in New



Samuel Goldwyn

York from Chicago, where he had proclaimed television a challenge which will be licked, Mr. Goldwyn immediately called trade writers to his Sherry Netherland hotel suite and teed off on one of his favorite subjects—the owner of the theatre who lets the producer do his work.

"To me, it is nothing short of disgraceful the way pictures are being treated," he said. "We not only have to make the picture and at the same time meet current economic conditions; we also have to exploit them; we have to spend most of the money on ads. The more we spend that way, the less the exhibitor spends."

"I think it is our function to advertise in the trade papers. But the exhibitors should advertise to the public."

Mr. Goldwyn singled out the Fox West Coast circuit as the worst offender in practices he dislikes. It can do anything it wants to his pictures, he complained. Recently, on a Sunday, it pulled a picture it had begun playing that morning—despite a contract for five days, Mr. Goldwyn alleged.

Wednesday Mr. Goldwyn was presented an "Award of Achievement" for his production record from 1932 to 1949 by representatives of 11 national organizations. Introduced by Dr. Sigmund Spaeth, preview chairman of the National Federation of Music Clubs, Mr. Goldwyn described how he made pictures to please himself and in doing so usually pleased theatre patrons. He also sharply criticized the motion picture Production Code, asserting that it should be liberalized and brought up to date. "If it is not we shall all end up making fairy tales."

The producer also criticized a national group which he did not name for objecting to "My Foolish Heart." "I do not want to tell you what I think of them, because I made peace with them," he said. One of their objections, he said, was against the picture's treatment of divorce. "I guess I do not have to name them now," he added. "We must move against such interference."

Double bills were also attacked as being "injurious to children and boring to adults." Mr. Goldwyn appealed for cooperation of the women's national organizations in a fight against double bills.

Mrs. Dean Gray Edwards, preview chairman of the General Federation of Women's

## DEATH ON LOCATION



**A DEATH FOR THE CAMERA.** It happened in Italy recently during the shooting of "Heroic Cavalcade," a film dealing with the capture and occupation of Rome by Italian troops in 1849. The man in the picture above (arrow) is dead, although the people storming past him didn't know it at the time the camera was recording the scene. Domenico Orsini, an extra playing the part of a Bersagliere during a bayonet-charge, was told to fall at a certain spot. He did as ordered, but someone made a mistake and his head lay exactly over the place where a smoke bomb had been located. It was to be detonated for a striking camera effect. The bomb went off, Orsini was killed and a number of the extras around him were injured. The action was shot on location at Frascati, a town near Rome.

Clubs, presided at the luncheon. In addition to Mrs. Edwards and Dr. Spaeth, the following signed the citation given Mr. Goldwyn: Mrs. James R. Katzman, American Association of University Women; Miss Marilla W. Freeman, American Library Association; Mrs. Ida N. Ashby, American Legion Auxiliary; Mrs. Harry Lilly, Children's Film Library; Mrs. J. W. R. Cooper, Daughters of the American Revolution; Mrs. Marie Hamilton, National Board of Review; Mrs. Herbert Langner, National Council of Jewish Women, and Mrs. Jesse M. Bader, Protestant Motion Picture Council.

Others present included Miss Eileen Creelman, New York *World Telegram and Sun*; Mrs. Katharine Edwards, *Parents Magazine*; Mrs. Bettina Gunczy, National Board of Review, and Mrs. M. Henry Dawson, Motion Picture Association of America.

## RFC Picture Loans Asked

A proposal for revision of the Federal Reconstruction Finance Corp. regulations to permit the agency to extend loans for film production, is contained in a letter sent to Washington this week on behalf of the Independent Motion Picture Producers' Association by I. E. Chadwick, president. Mr. Chadwick's letter was accompanied by an endorsement from Roy Brewer, IATSE international representative, in his capacity as chairman of the American Federation of Labor's Hollywood Film Council.

Mr. Chadwick's letter pointed out that be-

cause of foreign quotas and frozen funds, independent productions costing below \$100,000 had dropped from a pre-war level of approximately 250 to 80 today. He recommended that "as a beginning this application for loans be limited to our smallest budget pictures, those costing between \$12,000 and \$60,000, and where the distributor guarantees the full amount of the loan in a period of 18 months."

Mr. Brewer, in supporting Mr. Chadwick's proposal, pointed out that "such action would relieve the unemployment problem, which is not only causing suffering among our members but is threatening the world superiority of an industry which has been so beneficial in maintaining our nation's position in the hearts and minds of people throughout the world."

## New Video Tower for Empire State Building

Plans for the erection of a new multiple-use television tower atop New York Empire State Building—raising the world's tallest structure another 199 feet—were disclosed this week by Empire State, Inc. and the National Broadcasting Company. The transmitter will be used by several networks on a share-the-cost basis.

## Stockholder Sues Warners

A minority stockholder, Irving M. Mencher of New York, is suing Warner Bros. The suit is filed against that corporation, United States Pictures, Inc., Harry M. and Jack L. Warner, Milton Sperling and Morris Wolf, and asks that U.S. Pictures give a profit accounting to Warners under a contract which is reported to have been signed in 1945.



EAGLE LION FILMS

proudly announces

8 OUTSTANDING  
FROM LEADING INDEPENDENTS



ALAN LeMAY and GEORGE TEMPLETON present

## THE SUNDOWNERS

Color by TECHNICOLOR

starring ROBERT PRESTON • CHILL WILLS • ROBERT STERLING  
and introducing JOHN BARRYMORE, JR.,  
the most eagerly-awaited screen personality in years!



GEORGE PAL PRODUCTIONS INC. presents

## THE GREAT RUPERT

starring JIMMY DURANTE • TERRY MOORE • TOM DRAKE

"Solid entertainment fare... a box-office windfall"  
—Variety



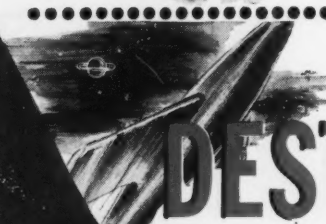
BERT GRANET presents

PAULETTE GODDARD • PEDRO ARMENDARIZ

in

## THE TORCH

Brilliant action romance filmed on a magnificent scale!



GEORGE PAL PRODUCTIONS INC. presents

## DESTINATION MOON

Color by TECHNICOLOR

NEW • UNUSUAL • SENSATIONAL • keyed to the century's  
most daring bid to the imagination!



UMI  
BOXOFFICE ATTRACTIONS  
DEPENDENT PRODUCERS!

*Now Ready  
For Booking!*

J. ARTHUR RANK presents

# THE RED SHOES

Color by TECHNICOLOR

The Three-Academy-Award record breaker!

There has never been a motion picture like "The Red Shoes"!



J. ARTHUR RANK presents

JEAN KENT · JAMES DONALD

in

# THE GAY LADY

Color by TECHNICOLOR

A colorful back-stage musical filled with mirthful romance!



THE FILMAKERS present

# NEVER FEAR

Directed by IDA LUPINO · Produced by COLLIER YOUNG

The dramatic successor to "NOT WANTED" · with SALLY FORREST

and KEEFE BRASSELLE · the same sensational star team!



From AUBREY SCHENCK

# IMPORT OF NEW YORK

Tougher than "T-Men"! Bigger than "Canon City"!

Greater than "He Walked By Night"!



-And there's more  
to come from Eagle Lion!



# AID EXHIBITOR, SCULLY SAYS

## Concentrate Advertising on Saturation Booking, Sales Meeting Told

The Universal-International sales force, gathered at two sales meetings in New York and St. Louis last weekend and this week, heard William A. Scully, vice-president and general sales manager, stress the need of spending the advertising dollar for the benefit of all exhibitors.

The concentration of advertising in connection with the new Universal policy of day-and-date saturation bookings in given areas again will be the primary consideration in both distribution and merchandising during the next six months, it was pointed out.

### 14 Films in 6 Months

Mr. Scully told his sales personnel that the company would have 14 releases during the six months beginning February 1, a total representing about the same number released in the corresponding period last year.

U-I releases for the coming half-year line up as follows: February—"Borderline" and "Francis"; March—"The Kid from Texas," in Technicolor, "Buccaneer's Girl" in Technicolor and "Outside the Wall." April—"Ma & Pa Kettle Go to Town" and "Death on a Side Street"; May—"Comanche Territory" in Technicolor, and "I Was a Shoplifter"; June—"Curtain Call at Cactus Creek," in Technicolor, and "Sierra," in Technicolor; July—"Deported," "Louisa" "Confidential Squad."

Almost 200 U-I home office executives, district managers, branch managers, salesmen and bookers attended the first meeting at the Hotel Warwick in New York January 20-22. N. J. Blumberg, president, told the sales gathering that it was important for the industry to realize that it was facing "lost enthusiasm" rather than a "lost audience."

### More World Premieres

David A. Lipton, national director of advertising and publicity, in a special session devoted to promotion on these pictures, said U-I would intensify its successful pattern of key city world premieres backed by territorial promotions to provide the greatest amount of penetration.

Mr. Lipton pointed out that conditions today required long-range planning and campaigns therefore were set on pictures to be released during the coming months. He further stated that publicity and exploitation campaigns were launched as the first foot of film was shot so that penetration could succeed in giving a picture an identity prior to its local showing. Highlighting the advertising plans for the next six months will be the off-the-amusement-page type of

## SQUARE DEAL PLEA MADE BY SCULLY

A square deal for everyone is the key to good trade practices, William A. Scully, Universal-International vice-president and general sales manager, told the opening session of his company's sales meeting in St. Louis this week. "Trade practices can only be improved if a new spirit of cooperation is mutually agreed upon by distributors and exhibitors, and no formally written trade practice code can improve this relationship unless the old worn-out traditional psychology of every man for himself is eliminated," he said.

newspaper advertising first successfully tried for "Bagdad."

At the St. Louis meeting at the Hotel Chase, January 24-26, attended by 120 home office executives and sales personnel from 21 southern and western branches, Mr. Scully disclosed that, with the drive-in business becoming "very important," the company planned to give the outdoor theatres "an availability the same as subsequent runs." And he added: "In situations where we do not believe it is going to affect first run revenue, we see no reason why these accounts should not play films earlier."

Mr. Scully announced that Universal Newsreel was preparing a new plan under which cameramen would cover local news events for incorporation in the reel on a territorial basis. This, he pointed out, would enable exhibitors to promote the newsreel along with their program.

## Set Agenda for Annual TBA Television Clinic

The agenda and a full list of speakers for the Annual Television Clinic of the Television Broadcasters Association were released this week by Charles C. Barry, vice-president of the American Broadcasting Company and chairman of the TBA clinic. The speakers, from the various fields of the medium, will discuss television problems during the morning and afternoon sessions. Milton Berle will be the featured entertainer at the luncheon. The clinic is scheduled for February 8.

## Universal Votes Dividend

A quarterly dividend of \$1.06 per share on the 4¼ per cent cumulative preferred stock has been declared by the board of directors of Universal Pictures Company, Inc. The dividend is payable March 1, 1950, to stockholders of record February 15, 1950.

## U. S. Close to Decree for Warners

The Government this week was close to signing a consent decree with the third of the anti-trust suit defendants—Warner Bros.—it was indicated in Washington, with such settlement possibly being announced even before the District Court in New York hands down its opinion in the case of the remaining defendants. Paramount and RKO already have settled with the Government, the Little Three—United Artists, Universal and Columbia—were told last week that separate decrees would be given them as non-theatre owning defendants, and Twentieth Century-Fox, Loew's and Warner Bros. are still actively in the case as both theatre-owning and production-distribution defendants.

One indication of an impending consent decree announcement on the part of Warner Bros. and the Justice Department was that Herbert Bergson, Assistant Attorney General, took part in some of the talks. Another sign was the statement by a Justice Department official that he was sure the settlement would be announced even before the District Court handed down its opinion. The third indication was that Philip Marcus, Justice Department attorney, was ready to leave for a long assignment on the coast.

The officials admitted some talks with 20th-Fox, but none further were in sight. They said the company would have to take its chances "of getting a consent decree before the New York courts act." Loew's has not yet discussed any kind of settlement. The three majors are trying to get the divorcement requirement eliminated if all trade malpractices are shown to have been stopped within three years.

Meanwhile, at the New York hearing last week, the court rejected a Government proposal for an injunction barring the major circuits resulting from divorcement from entering agreements among themselves or with competitors on product splits.

## Legion Approves Seven Of 10 New Pictures

The National Legion of Decency this week reviewed 10 new films placing six in Class A-1, morally unobjectionable for general patronage; one in Class A-2, morally unobjectionable for adults; and three in Class B, morally objectionable in part for all. In Class A-1 were "Apache Chief", "Call of the Love", "Johnny Holiday", "Mark of the Gorilla", "Stars in My Crown", and "Tattooed Stranger". In Class A-2 was "Buccaneer's Girl". In Class B were "Facts of Love" (British) because of "suggestive sequences and dialogue"; "Johnny One Eye" because of "suggestive sequences", and "Perfect Strangers" because the film "reflects the acceptability of divorce".





**'WANNA BET**  
that M-G-M's 'EAST SIDE,  
WEST SIDE' will be the  
most successful  
woman's picture of  
the year?"

TOPS "STRATTON STORY"  
in first 13 engagements!

BEATS "ADAM'S RIB" AND  
"GOOD OLD SUMMERTIME"  
at Springfield, Mass. and Buffalo,  
N.Y., the latest engagements—and  
it's wowing them everywhere!

**M-G-M NIFTY IN 1950!**

**WHY  
DO  
STRAYING  
HUSBANDS  
STRAY?**

Meet the most  
popular girls in  
town! Barbara  
Stanwyck, Ava  
Gardner and Cyd  
Charisse are the  
gorgeous girls  
who play that  
provocative game  
"Borrowing Hus-  
bands" in this ex-  
citing lowdown on  
New York's gay  
Cafe Society!



M-G-M presents

BARBARA  
**STANWYCK** · JAMES  
VAN HEFLIN · MASON  
AVA  
GARDNER

**"EAST SIDE,  
WEST SIDE"**

CYD CHARISSE  
NANCY DAVIS · GALE SONDERGAARD  
A MERVYN LEROY PRODUCTION

Screen Play by Isobel Lennart  
Based on the Novel by Marcia Davenport  
DIRECTED BY MERVYN LEROY  
PRODUCED BY VOLDEMAR VETLUGUIN

(What Have  
You Done  
Today To  
Help Kill  
The 20%  
Federal  
Movie Tax?)

# KORDA BRINGS SELZNICK SUIT

## Seeks to Stop Opening of "Third Man," Filing 3 Actions in New York

Sir Alexander Korda's London Films went to the U. S. District Court in New York with three separate suits last week in a determined effort to stop David O. Selznick from opening Carol Reed's "The Third Man" at the Victoria theatre February 1 or from distributing it thereafter.

In his first action, Sir Alexander charged breach of contract. The second suit alleged infringement of copyright and the third asked the court for a writ of seizure involving confiscation of all prints and duplicate negatives.

### Hearing Scheduled

Hearing on the petition for an injunction to stop the picture from opening was to have been held in the New York District Court Friday. The action named as defendants not only Selznick Releasing Organization, but also the Astor Theatre Corporation, the City Entertainment Corporation and the City Enterprises Corporation, owners and operators of the Victoria.

The house is currently showing "All the King's Men," and it is presumed that, should the court grant the temporary injunction, the engagement of that film will be prolonged until other arrangements can be made.

The Korda action is the latest step in a long and spirited battle between the two producers which started almost at the same time they made their exchange arrangement under which Mr. Selznick obtained distribution rights for the Western Hemisphere for certain pictures while Sir Alexander retained the United Kingdom and the rest of the world.

Sir Alexander charges breach of contract on the ground that Mr. Selznick failed to release to him certain monies accrued from the distribution here of "The Paradine Case." He also accuses Mr. Selznick of not delivering "Portrait of Jenny" on time.

### Produced in England

"The Third Man" was produced with Korda funds, but with actors loaned him by Mr. Selznick. The distribution-exchange arrangement was to have covered this film and "Down to Earth," which stars Jennifer Jones. Both pictures were produced in England.

The Korda complaint, filed by his American counsel, Schwartz and Frohlich, maintains that the producer owns the American as well as the British copyrights to "The Third Man" and it asserts that Mr. Selznick has not been authorized to distribute it.

It goes on to charge that Mr. Selznick

recently brought with him from England a print of "The Third Man"; that he had a duplicate negative made from it, and that he now proposes to strike off 300 to 400 positive prints from it.

In addition to the New York opening, Selznick Releasing Organization has scheduled "The Third Man" for a tentative February 9 opening at the Selwyn theatre in Chicago to follow "The Red Shoes," which has had a 59-week run. In New York the premiere was to have been a benefit in behalf of the Lighthouse for the Blind, and in Chicago proceeds from the opening were to go to the Nathan Goldblatt Memorial Cancer Fund.

"The Third Man" was produced and directed by Carol Reed and stars Joseph Cotten, Valli, Orson Welles and Trevor Howard.

## British Exhibitors Shy From Party Propaganda

London Bureau

Exhibitors here are becoming increasingly concerned over the possibility of political leaders somehow utilizing their screens as a funnel for party propaganda. Showmen here have always maintained the view that their theatres have nothing to do with politics.

The Newsreel Association held a meeting January 25 to confirm an informal arrangement already made by the editors of the five newsreels. This envisages each of the reels carrying one appeal to the electorate from each of the three main parties—Socialist, Tory and Liberal.

In each case the appeal will be preceded by a special title telling the audiences that the same space and opportunity is being given the other parties. In addition, outstanding events in the election will be covered by the reels but as objective news only.

## Stillman to Produce Six for United Artists

Robert Stillman Productions and United Artists last week signed a distribution deal calling for the delivery of six pictures to UA over a three-year period, it was announced by Gradwell L. Sears, UA president.

Mr. Stillman, who was associate producer and, with his father, John Stillman, financial backer of the UA-released "Champion" and "Home of the Brave," recently set up his own independent producing company. He is associated in this venture with Seton I. Miller and Irving Rubine.

The first of the six films to be turned out by Mr. Stillman will be "The Condemned," based on a dramatic novel by Jo Pagano for which the author now is writing the screenplay.

## British Seek Trade Unity On Quota

by PETER BURNUP  
in London

Moves toward a rationalizing of the quota percentage are rapidly crystallizing this side as a preliminary to the talks scheduled to occur after the General Election between the Motion Picture Association of America and the Society of Independent Motion Picture Producers on the one hand and the president of the British Board of Trade (whoever that Minister may be) on the other.

The Board of Trade has announced that the Films Council will hold a preliminary meeting February 17 to "discuss the third year quota" and that the Council will probably have a second meeting in March to frame its recommendations. It is regarded here as significant that the second meeting has been fixed for a day after the results of the General Election are known.

It becomes obvious that the quota percentage will be the keystone of the talks in which Eric Johnston and his colleagues will engage in London and that the percentage will be a bartering point in the talks. Endeavours accordingly are being made backstage for the trade to offer a united front.

Signs are to be discerned that Sir Henry French and his British Film Producers' Association are adopting a changed attitude. Sir Henry has even issued an invitation to the Cinematograph Exhibitors Association to discuss the percentage with its members. The meeting, it may be assumed, will take place sooner than is generally supposed; probably within the next two weeks.

The CEA is determined to maintain its view that the quota shall have a maximum percentage of 25 with appropriate relief for theatres in competitive situations. CEA branches in every part of the country are passing resolutions demanding the lowering—if not the abolition—of the Exhibitors' quota; the abolition of the six-month quota period; the restoration of the Renters' Quota. The last-mentioned proposal, however, is impossible, for it would be a direct contravention of over-all trade agreements.

Sir Henry French, momentarily, persists in his claim that the production program for 1950 will justify a quota approximating 40 per cent. But that is generally regarded as a maneuvering point.

## "Pagliacci" Is Shown

A private pre-release screening of the Italian "Pagliacci" was to have been held under the auspices of the Motion Picture Association of America last Thursday at the Museum of Modern Art in New York. The showing was under the sponsorship of Dr. Sigmund Spaeth and Margaret Lowry, motion picture chairmen of the National Federation of Music Clubs. The film is released by the Motion Picture Sales Corporation.

# The Hollywood Scene

## If Comedy's King, Lubin Is the Prime Minister

by WILLIAM R. WEAVER  
Hollywood Editor

Any fair-to-middlin' race horse handicapper would have known it was an odds-on-bet that the director who turned out the first war comedy hit would come out with the first post-war comedy hit, but studios don't employ handicappers (in their business, that is) and that's how come Arthur Lubin toted "Francis" around Hollywood for 18 months before he could find somebody he could interest in producing it.

To be sure, nobody had forgotten he was the director who had circled his field to flash across the finish line with "Buck Privates" a whopping winner, repeating promptly with the likewise whopping "In the Navy," but at the same time everybody knew that at least three major studios were going all-out on serious war pictures, whereas the Lubin project featured a talking mule! So he took it to the studio where "Buck Privates" is an economic landmark, and what happened when "Francis" hit the screen is rapidly becoming world news.

### Cites Rise of Desire for Comedy in Past Years

Director Lubin, who's very happy about the whole thing, but understandably a little puzzled at being hailed by critics for doing a thing he's done before, says the success of his comedy shouldn't have surprised anybody who'd been watching public tastes as closely as the rewards of watching warrant. He points out that comedy has been on the rise for a good while now, in fact almost from the beginning of the peace era, and that it's still rising in favor.

He says this entertainment trend, amply demonstrable in a number of ways, is conspicuously reflected in the results of MOTION PICTURE HERALD's annual poll of exhibitors to determine the Top Ten Money-Making Stars. With Bob Hope, Bing Crosby and Abbott & Costello voted the top three placements, he says, there can't be much question as to what kind of entertainment the public was most interested in buying in 1949. He refers, too, to the fact that the only feminine stars to make the Top Ten grade are Betty Grable and Esther Williams, neither of whom go in for deep dramatics, as indication that people are not shopping for tear-jerkers or "think pictures."

### Public in the Mood For Comedy Fare

Comedy is not, it should be remarked, the exclusive field of endeavor for a director whose works include such sober treatments of armed conflict as "Eagle Squadron" and "I Cover the War," and such lighter items as "Night in Paradise" and "Delightfully Dangerous." But he thinks comedy is the thing most people are in a mood to pay to see at this point in their lives, and so he's going to give them another comedy for his next picture." It's "Rhubarb," from the widely read and far from earnest novel by H. Allen Smith, and he'll produce and direct it as an independent venture. He says he's been flooded with stories about super-gifted animals since "Francis" clicked, but "Rhubarb" has the advantage that the featured animal—a cat that inherits \$10,000,000 and a baseball team—doesn't talk. Easier to make, and funnier, he thinks.

Director Lubin's straight-from-the-mule's-

mouth tip to exhibitors playing his picture is to make sure that the stands are full for the first heat, then "give 'Francis' his head and get out of the way."

### Production Level Up As 7 Are Started

Start of seven pictures and the completion of three lifted the sagging production level to 26.

Pandro Berman started "Father of the Bride" for MGM, with Vincent Minnelli directing Spencer Tracy, Joan Bennett, Elizabeth Taylor and Billie Burke.

Producer-director Otto Preminger rolled "Where the Sidewalk Ends," co-starring Dana Andrews and Gene Tierney, for 20th Century-Fox.

Jules Schermer launched "Union Station" for Paramount, with Rudy Mate directing William Holden, Barry Fitzgerald and Nancy Olsen.

Republic's Stephen Auer went to work on "Women from Headquarters," with Virginia Huston and Robert Rockwell, directed by George Blair.

"Hills of Carolina," Republic, is being produced by Franklin Andrea and directed by R. C. Springsteen, with Rex Allen, Elizabeth Fraser and Roscoe Yates.

Columbia commenced shooting "David Harding, Counterspy," produced by Milton Feldman and directed by Ray Nazarro, with Willard Parker and Audrey Long.

Lindsley Parsons started "Square Dance Katy" for Monogram, with Vera Vague, Jimmy Davis and Phil Brito directed by Jean Yarbrough.

### Exhibitors Can Test Sound

The Motion Picture Research Council has announced the completion of a theatre test sound reel for exhibitors to use in testing sound equipment. The machine is available for 16mm and 35mm films at the Council offices in Hollywood and the Society of Motion Picture Engineers in New York.

## THIS WEEK IN PRODUCTION:

### STARTED

#### COLUMBIA

David Harding, Counterspy

#### MGM

Father of the Bride

#### MONOGRAM

Square Dance Katy

#### PARAMOUNT

Union Station

#### REPUBLIC

Women from Headquarters  
Hills of Oklahoma

#### 20TH CENTURY-FOX

Where the Sidewalk Ends

### COMPLETED

#### COLUMBIA

One Way Out

#### LIPPETT

Operation Haylift

#### REPUBLIC

The Vanishing Westerner

### SHOOTING

#### MGM

Summer Stock  
Three Little Words  
The Toast of New Orleans  
Crisis  
Visa

#### MONOGRAM

Border Renegades

#### RKO RADIO

Come Share My Love  
Jet Pilot  
Sons of the Musketeers  
Code 3  
Alias Mike Fury  
White Rose for Julie

#### 20TH CENTURY-FOX

Outbreak

#### Rawhide

Dark Challenge

#### UNIVERSAL-INTERNATIONAL

Peggy

#### WARNER BROS.

Bright Leaf  
Storm Center  
Pretty Baby



150 DAY-AND-DATE ENGAGEMENTS THROUGH  
 Paramount Hits The He

# "CAPTAIN



**TYPHOON!** Excitement recalling "Two Years Before the Mast" with "storm scenes seldom equalled."  
*—Daily Variety*



**ROMANCE!** A reckless woman loving a dangerous man. "Payne and Russell never seen to better advantage."  
*—Film Daily*



**MUTINY!** Fear-driven men against the sea, in "tumultuous adventure for seekers of hardboiled, red-blooded entertainment."  
*—Boxoffice*



**DISASTER!** Ten tons of cargo unleashed in this thriller "guaranteed to hold audiences spellbound."  
*—Showmen's Trade Review*

Today, more than ever—"If it's a Paramount Picture, it's the best show in town!"

OUT THE SOUTH ARE SET FOR ACTION AS  
 Fights In Sea Thrills With

# CHINA"



**STARS!** 6 marquee favorites, all in "fine performances geared to the heroic tastes of the action fans."  
 —*Hollywood Reporter*

starring **JOHN PAYNE · GAIL RUSSELL · JEFFREY LYNN**  
**LON CHANEY · EDGAR BERGEN · MICHAEL O'SHEA**

with **ELLEN CORBY · ROBERT ARMSTRONG** • Directed by **LEWIS R. FOSTER**  
 Screenplay by Lewis R. Foster and Gwen Bagni • From a story by John and Gwen Bagni  
 Produced by William H. Pine and William C. Thomas

# FATHER OF DRIVE-INS SAYS "NEVER AGAIN"

by FLOYD E. STONE

"There ought to be an award in the industry for ideas which build it. Like the Oscars. It might stimulate the industry.

"But as for me, I can assure you I'm not going to think up any more ideas for the motion picture industry. Why should I lie awake nights to think up anything?"

This was Richard M. Hollingshead speaking, a six foot two, prosperous inventor and manufacturer of household, automotive and aviation maintenance chemicals, and the originator of the industry's latest, greatest and fastest growing gadget: the drive-in theatre.

## Received Very Little

In a brief but bristling interview on a New York visit the other day, Mr. Hollingshead added:

"The public in 1950 will spend upwards of \$150,000,000 in drive-in theatres. The film companies will sell an additional 40 to 50 millions of dollars in rentals—which will more than repay them for foreign business they've lost.

"To me, the drive-in stands in the category of the greatest contribution to the industry since sound. Yet since I began the drive-in theatre 15 years ago, I've received very little."

"If I weren't independently damned well fixed, I might feel really bitter. Even from this viewpoint, it seems a shame that a person who creates and develops a new idea and goes through the procedure set down by law to obtain a patent cannot obtain remuneration when his patent gives everyone else profits. We're never going to create a better country if we kill initiative, and initiative depends on remuneration."

It all began in the Depression, Mr. Hollingshead recalled. He was at 30 general sales manager of his father's company, in Camden.

## Analyzed Market

This was the R. M. Hollingshead Corporation. Young Hollingshead, feeling that he wanted not just a job but to create something of his own, left to do some thinking. "I took a pad and pencil, wrote every possible asset and liability to a business. I came immediately to the conclusion credit was a liability business, cash an asset business. I then tried to think of cash businesses. I also analyzed the market from the standpoint of what people gave up last. It came out this way:

"Food. Clothing. Autos. Movies. In order."

Young Hollingshead often frequented the Palmyra theatre, in the Jersey town of that name, in those days. Talking to the local manager, he pointed out to him that a majority of the customers were on relief. But they remained customers.



RICHARD M. HOLLINGSHEAD

"I started to think about the motion picture business. I analyzed the origination of the thought of going to the movies, and its circumstances. I then theoretically went through all the motions from origination of thought through the act of going, the seeing of the movie, and the return home."

Most importantly, he relates, he analyzed what prevented people from going to the movies. "The mother says she's not dressed; the husband doesn't want to put on his shoes; the question is what to do with the kids; then how to find a baby sitter; parking the car is difficult, or maybe they have to pay for parking; even the seats in the theatre may not be comfortable to contemplate."

## Tried It at Home

Mr. Hollingshead says he worked it out at first from an engineering standpoint. In his driveway at home, he put his 16mm projector on a stand, put his screen on supports, put his radio behind it, turned his auto to the screen, and sat in the car. He analyzed bodily position, the emotional feeling, and hearing sound with windows open and closed.

"I liked it. I figured the relative size of the screen with a normal theatre 100 feet deep and a 10-foot screen, and that I needed one foot of screen for every 10 feet of theatre. To get enough autos to make it pay, the drive-in would have to be 500 feet long, and need a 50-foot screen.

"I didn't know about 50-foot screens, so down I went to National Screen Service's Harry Blumberg in Philadelphia, who said they could be made that big, and that the maximum projector throw was 150 feet. Which is why in drive-ins the projection booth got buried down front. Harry became enthusiastic.

Mr. Hollingshead formed the Park-In

Theatres, Inc., obtaining as financial backer his first cousin, W. W. Smith, now president, and at the time an operator of parking lots in the cities of Camden, New York and Philadelphia.

Edward Ellis, a road contractor, contributed the grading for stock in the company. Another who bought stock was Oliver Willets, vice-president of the Campbell Soup Company.

## Issued Patent in 1933

On May 16, 1933, the United States issued to the company its patent. On June 7, the company opened the world's first drive-in, the Camden, on Wilson Boulevard, accommodating 500 cars.

It was considered a patentable idea, and the company expected to license others in its use. It did, and still does license; but its patent has been questioned in many suits.

Mr. Hollingshead designed his theatre, he stresses, so that the power inherent in an automobile adjusts its occupants so they may see the screen with full vision.

The Camden was successful in pulling power, and national interest grew. Two Los Angeles RCA men commissioned Mr. Hollingshead to plan and build the second drive-in, the Pico, Los Angeles, forerunner of the Pacific Drive-In Theatres circuit. This opened July, 1934.

There were many inquiries, and licenses. Some three years later, the E. M. Loew circuit, operating out of Boston, decided it wanted a drive-in in Providence. Mr. Hollingshead made the blueprints, he says; the circuit built the theatre.

"That was the beginning of our troubles. They paid royalties, then told us to go to hell. We sued in 1938 for royalties. The suit lay dormant. We got it going in 1945, and in a Federal court, in Providence, we won. But the Boston Appeals Court reversed the decision, and we took it to the Supreme Court, which refused to review the case."

The Supreme Court on December 5 again refused to review the case. Industry lawyers are divided in the implication. Some feel other suits may come to the court before the question is settled. Others say the patent is dead. Abram F. Myers, national Allied general counsel, concurs in the latter view. Park-In Theatres has said it may be forced to bring some 600 lawsuits.

## Drive-In Service Plan Set

Meanwhile, recently in Camden the Drive-In Theatre Service Company was announced. It will assist prospective builders of drive-in theatres. It will aid in selection of site, preliminary plans, grading, engineering, landscaping, selection of equipment, and of concessions, personnel training, advance publicity, and the sale or purchase of locations. Its principals are Mr. Smith, V. C. Smith and S. Herbert Taylor, the latter as engineering consultant.

Mr. Hollingshead's 30 per cent interest in Park-In Theatres, Inc., is owned by his son, who is also in the Hollingshead Corporation sales division. Mr. Hollingshead, who returned to the manufacturing company in 1934, is now its board chairman.



Why **Francis**, you're blushing!



by **LOUELLA O. PARSONS**

"I had the best time I've had in months when I saw FRANCIS."

**DAILY VARIETY DAILY**

... "U-I's FRANCIS is one of the sweetest pieces of entertainment to come out of Hollywood."

**HEDDA HOPPER**

"FRANCIS is a honey and will make a mint. Fifty more like it would put the film business back on its feet."

**Boxoffice**

"More laughs to a yard of film than this reviewer has heard in a long time."

**SHOWMEN'S TRADE REVIEW**

"A cinch to win audiences... genuine spontaneous rib-tickling laughter. Folks will fall for FRANCIS."

**THE Film DAILY**

A rare, novel comedy. Satisfaction guaranteed.

**MOTION PICTURE HERALD**

"... a top draw comedy sure to bring the customers in and keep them laughing..."

**EXHIBITOR**

"Audiences big and small and old and young should go for this highly amusing entry in a big way..."

**MOTION PICTURE DAILY**

"... whimsical... original... delightfully translated to the screen... contains nothing but amusement and a fine measure of that."

**THE REPORTER**

"A certain smash... geared to the whole family, pa, ma, the kids - well, everyone..."



UNIVERSAL-INTERNATIONAL presents

**"Francis"**

**DONALD O'CONNOR PATRICIA MEDINA**  
**ZASU PITTS · RAY COLLINS · JOHN McINTIRE**  
 and "FRANCIS," The Old Army Mule who TALKS



Screenplay by **DAVID STERN**  
 Adapted from the Novel by **DAVID STERN**  
 Produced by **ROBERT ARTHUR**  
 Directed by **ARTHUR LUBIN**

# The National Spotlight

## ALBANY

"Battleground" held the screen at the Palace, in the first regular date played here by any of the new war pictures. "Hasty Heart," sneak previewed at the Strand several weeks ago, is scheduled as the second for a week's engagement. "Sands of Iwo Jima" is down for a mid-winter engagement at the Palace. "Twelve O'Clock High" has been studio previewed. Popularity of war films, and which of the new group will attract the biggest business, are topics of discussion in area exhibitor circles. Subsequent-run operators, sensing public interest, are booking reissues of proved grossers in this category. . . . "How Can the Quality of Motion Pictures Be Improved?" was the subject of a four-way discussion before the Columbia Forum in Nassau. Dr. Hugh M. Flick, chief censor for the State Education Department; Dan R. Houlihan, 20th Century-Fox branch manager; Clif Bradt, film critic of the Albany *Knickerbocker News*, and Milton Kravitz, manager of the Colonial, Albany, took part.

## ATLANTA

Trade is still above the average in all theatres. Playing: "Samson and Delilah," Paramount, at road show prices; Fox, "Sands of Iwo Jima"; Roxy, "Prince of Foxes"; Loew's Grand, "On the Town." . . . In Albany, Ga., a charter was issued to James O. McClung, Frank Barker and George F. Eithel for a new drive-in theatre. Capital stock is listed as \$25,000. . . . Mrs. Dick Johnson, formerly with United Artists, has been appointed secretary to H. P. Rhodes, general manager of Dixie-Drive-In Theatres. . . . Back to his office after installing their new branch manager Rube Joiner in New Orleans, is Ike Katz, president of the Kay Exchanges. . . . W. H. Murphy, Jr., former branch manager, Southeastern Theatre Equipment Co. in Jacksonville, Fla., has been transferred to their new branch in Jacksonville, Fla. . . . James Willard, special representative for Strong Electric Co., was in for a visit with Oscar Howell, Capital City Supply Co.

## BALTIMORE

Six new pictures offered at first runs, including "South Sea Sinner," at the Century; "Trapped," at the Hippodrome, with vaudeville acts; "Woman in Hiding," at Keith's; "Dancing in the Dark," at the New theatre; "The Hasty Heart," at the Stanley; "Arson, Inc.," with "Bombay Clipper," at the Times and Roslyn. . . . Harry Brown has resigned as general manager of the Rivoli and Embassy and has been succeeded by Harry Kahn. . . . Work is progressing steadily on the redecorating of Loew's Century under direction of Joseph G. Samartano, Loew's Baltimore city manager, with the outer entrance foyer with the ramp brighter and appearing to be larger, and the inner foyer has

a new built-in candy counter. . . . Sudden death of George Jacobs while asleep in bed early morning January 16 was a shock to all. He was a pioneer exhibitor and owned the Goldfield and Jean, the latter closed at present.

## BOSTON

New products included "Thelma Jordan" for the Met, "Sands of Iwo Jima" for the Paramount and Fenway, "They Live By Night" for the RKO Boston, and "Whirlpool" for the Keith Memorial. . . . The Projectionists Union Local 182, IATSE, will celebrate their Jubilee Year at a banquet April 24 at Boston's Statler Hotel. Joseph Nuzzola, president of the union, is to be chairman, with Joe Cifre and Walter Diehl co-chairmen of the projectionists' banquet. . . . Sam Goldwyn has indicated he will personally attend the private charity showing of "My Foolish Heart" at the Astor, where the film will have its world premiere January 30. The entire proceeds for the performance will go to the Bay State Society for Crippled Children through the Women's City Club, it was indicated by Astor manager Louis Krasnow. . . . James M. Connolly, 20th Century-Fox, is waging war in New England to either reduce or eliminate the 20 per cent amusement tax. Working with the industry's General Chairman Meyers, Mr. Connolly is currently conducting an intensive and extensive campaign among publicists, branch managers and exhibitors.

## BUFFALO

William P. Rosenow, Screen Guild branch manager, is the new director of the Variety Club of Buffalo. He succeeds Joe Gins, recently named U-I manager in Cincinnati.

## WHEN AND WHERE

**January 31:** Allied Independent Theatre Owners of Eastern Pennsylvania annual membership meeting at the Broadwood Hotel, Philadelphia.

**February 8-10:** Allied States Association Board of directors meeting in Washington, D. C.

**February 9-10:** United Theatre Owners of Illinois annual convention at the Abraham Lincoln Hotel in Springfield, Ill.

**February 20:** International Alliance of Theatrical Stage Employees biennial dinner-dance at the Hotel St. George, Brooklyn, N. Y.

**February 28:** Associated Theatre Owners of Indiana regional meeting at Fort Wayne.

. . . Denise Darcel, French star, was in town last Monday in behalf of "Battleground," in which she has a prominent role and which opens January 28 at Shea's Buffalo. . . . Art Mogger, Warner field representative, in for conferences with James H. Eshelman and Charlie Taylor on coming Warner Brothers' attractions. . . . E. J. Wall, Paramount exploiter, now in Buffalo working on "Samson and Delilah," which opens February 1 at the Center. . . . In order to have a lot of people see the picture before it opened, Eddie Miller put on a repeat preview of "Hasty Heart" in the Center, the first time this was ever done here.

## CHICAGO

Only two new films opened downtown: "Ambush" and "South Sea Sinner." . . . SRO's "The Third Man" will open with a reserved seat charity premiere at the Selwyn on February 8 and opens a long run engagement on the 9th at straight 98c admission. It follows "The Red Shoes," which closes after a 59-week run on February 7. . . . Drive-in theatres within the city limits were considered permissible by Judge Harry Fisher of the Circuit Court of Cook County, who signed an order on Friday invalidating the 1949 City Council ordinance banning outdoors within the city limits. Ruling was sought by the Liberty National Bank which, as property trustee, sought a permit to build a 2,000-car outdoor at Columbus and California Avenues. Mr. Fisher maintained that the city has the power to keep certain business out of certain zones, but cannot enact a blanket ordinance banning a type of business from the city. City Council is expected to appeal the issue within 30 days. . . . William Duvaney, Metro branch manager, announced that "Battleground" was awarded to the B&K State Lake opening February 9 for an indefinite run. . . . Dick Condon, national representative for "Samson and Delilah," brought the exhibit to the Blackstone Hotel, where an open house was held on Monday and Tuesday.

## CINCINNATI

"Sands of Iwo Jima" was the top grosser of the past fortnight, giving the RKO Palace the biggest return in recent months. The Republic picture moved to the RKO Lyric for a second downtown week. Current billings in this situation consist of "Inspector General" at the RKO Albee. "Intruder in the Dust," RKO Capitol; "Brimstone," RKO Grand; "Pirates of Capri," Keith's; "All the King's Men," RKO Palace, and a moveover week of "The Great Lover," at the RKO Shubert, following an opening week at the Albee. . . . The Cincinnati Variety Club, Tent No. 3, is tendering a testimonial dinner to Allan S. Moritz, Columbia branch manager, retiring chief Barker. Vance Schwartz recently was installed as the new chief Barker. . . . Shel-

(Continued on page 42)



# Business *is* BOOMING with U-I PRODUCT!



Showing its metal as a top box office attraction during the Thanksgiving week holiday, "BAGDAD" has sailed on to bigger and bigger grosses with each succeeding engagement. It was the Motion Picture Herald box-office champion for December—and no sign of weakening.

MAUREEN O'HARA • PAUL CHRISTIAN • VINCENT PRICE

## BAGDAD

COLOR BY *TECHNICOLOR*

with JOHN SUTTON • JEFF COREY  
Screenplay by ROBERT HARDY ANDREWS  
Directed by CHARLES LAMONT • Produced by ROBERT ARTHUR

From key cities, small towns, North, East, West and South, come the same reports: BUSINESS IS BOOMING WITH THE CURRENT U-I PICTURES.

And even bigger things are expected from the soon-to-be-released "BORDERLINE," and that comedy of comedies, "FRANCIS."



Ida LUPINO

Near record grosses in first ten key-city test openings definitely stamped "Woman In Hiding" as top box office. Good campaigns and word-of-mouth will keep this one up there with the champions!

Howard DUFF • Stephen McNALLY

## Woman in Hiding

with PEGGY DOW  
JOHN LITEL  
TAYLOR HOLMES

Screenplay by OSCAR SAUL • Directed by MICHAEL GORDON • Produced by MICHEL KRAIKE



Off to a tremendous start in its world premiere at the Missouri Theatre, St. Louis, where it chalked up top house business in the past five years, "South Sea Sinner" in succeeding key city engagements and sub-key runs is proving one of U-I's strongest all-time grossers!

## South Sea SINNER

SHELLEY WINTERS • MACDONALD CAREY  
HELENA CARTER

with LUTHER ADLER • FRANK LOVEJOY and LIBERACE

Screenplay by JOEL MALONE and OSCAR BROONEY • Directed by BRUCE HUMBERSTONE • Produced by MICHEL KRAIKE



new sensation  
of the piano!





(Continued from page 40)

ley Winters made a personal appearance at Loew's theatre, in Dayton, Ohio, January 21 to promote her newest picture, "South Sea Sinner." . . . E. R. Custer, Charleston, W. Va., exhibitor, was feted recently by the Charleston Press Club in honor of his 20th year in the industry. Mr. Custer, who is a director of the West Virginia Theatre Managers' Association, was presented with a plaque composed of the first tickets to the theatre, accumulated by his son from 1929 to date.

## CLEVELAND

Local 160, IATSE, formally dedicated its new building, 1866 East 25th St., on Tuesday, with IATSE president Richard Walsh and IA secretary William Raoul present at the midnight banquet to receive gold membership cards, one of which was also presented to Local 27, Stage Hands president William Finnegan. Local 160 held open house throughout the day. . . . Max Miller, Art Leazenby, Jr., and Aaron Krochmal, Eagle Lion exploitation and promotion representatives, have set up headquarters in the Carter Hotel to handle publicity on "Guilty of Treason" in this area. Picture opens in all key cities on February 8. . . . Sam Galanty, Columbia district manager, was in town. . . . Oscar Bloom, after a four-year absence, is back in the picture business. Former Columbia salesman out of Cleveland, is now with the Columbia office in Cincinnati. . . . "Sands of Iwo Jima" opens February 4 at Loew's State.

## COLUMBUS

"Battleground" at Loew's Broad as a single feature was the big box office noise of the week. Its first week indicated hold-over business following an all-out campaign climaxed by the opening-day personal appearance of Denise Darcel. "The Heiress" was the Ohio's single feature, with "The Lady Takes a Sailor" at the Palace and a second week of "The Inspector General" at the Grand. . . . P. J. Wood, secretary of the Independent Theatre Owners of Ohio for the past 25 years, has taken an indefinite leave of absence. Ill health prompted the move. . . . Lou Holleb, former Majestic manager and later manager of a Zanesville, Ohio, theatre, has been appointed city sales manager for Filmack trailers in Chicago. Ward Ferrar, former United Artists exploitation representative in the Cincinnati area, is now with RKO theatres in Trenton, New Jersey.

## DENVER

James W. Auten, advertising manager for the Fox Denver Theatres, has been promoted to city manager at Longmont, Colo., for Fox Intermountain Theatres, succeeding Don Smith, resigned. Paul H. Lyday, Denver publicity director, succeeds Mr. Auten. . . . George Nescher, owner Capitol, Springfield, Colo., went to Rio Grande valley, Tex., for winter. . . . Mr. and Mrs. Fred Lind, owners of the Ute, Rifle, Colo., are heading for winter vacation. They plan to build a 300-car drive-in at Rifle in the spring. . . . B. A. Dixon, Atlas Theatres city manager, Lamar, Colo., still seriously ill in Lamar Hospital, suffering with virus pneumonia and clot on heart. . . . Morris Sherman is

# The National Spotlight

student salesman at Columbia. . . . Al Mabey, recently with Monogram, returns to Film Classics as Salt Lake City salesman.

## DES MOINES

Bob Cohun has been named Screen Guild salesman for the Omaha territory by manager Julian King. Mr. Cohun has been handling the S-G assignment in Iowa. . . . Dorothy Van Buren has been named manager's secretary at Columbia. . . . Ben Marcus and Rube Jacter were guests in the Columbia branch during the week. . . . Liv Lenning, NSS salesman, has resigned to become advertising sales manager for the A. F. of L. newspaper. . . . Bob Hutte of Osceola is booking for John Waller's theatre in Osceola. Waller is spending the winter in Arizona after having celebrated his 35th anniversary as an Iowa exhibitor. . . . The Fenton, Ia., theatre has reopened under new management following a fire which damaged the house some time ago. New proprietor is Oliver Stoeber. . . . Herbert Gettert, president, and all other officers of the Mississippi Valley Amusement park, Davenport, were reelected at the recent annual meeting of the firm. Julius Geertz was named president of the Bel Air Theatre Corp., an enterprise owned by the same stockholders. . . . L. W. Peterson, manager of the Story City theatre, has completed the purchase of the theatre building there.

## DETROIT

Station WXYZ-TV had the opening of "Samson and Delilah" televised when it opened at the Madison Thursday. Denise Darcel was interviewed by Dick Osgood of WXYZ on the stage of the Adams, where "Battleground" opened Friday. Wendell Corey was beating the drums for "Thelma Jordan," which is playing at the United Artists. "The Heiress" and "Grass Is Always Greener" are playing at the Michigan. Downtown is showing "Malaya" and "Riders in the Sky." . . . "Dakota Lil" and "Radar Secret Service" are at the Fox. . . . Palms held "Sands of Iwo Jima" for a second week. . . . Fire which broke out in the Our Theatre in Coldwater, Mich., caused \$1,000 worth of damage, according to Homer Cox, owner. . . . B & T Enterprises has been opened by Michael Thomas and Raymond Rubin to handle film distribution at the Film Exchange Building. . . . Hazen Funk, former manager of the Great Lakes, has been appointed purchasing agent for the city of Detroit by Mayor Albert E. Cobo.

## HARTFORD

Barney Pitkin, branch manager at New Haven for RKO Radio Pictures, and Lou Brown, director of advertising and publicity, Loew's Poli-New England Theatres, New Haven, have been elected to the board of directors of Boys Village, non-sectarian home for underprivileged boys, at Milford, Conn. . . . Philip C. Cahill of Portland, Conn., has filed an application with the Connecticut State Police Commissioner at State Capitol, Hartford, for authority to build a drive-in theatre at South Windsor, Conn. . . . Irving Hillman, manager of the Warner Empress theatre, Danbury, Conn., has been appointed Danbury branch chairman of the Connecticut Cancer Society. He will also continue as Danbury publicity director for the campaign. . . . Peter Ferrandino has been named assistant manager at the Empress theatre, South Norwalk, Conn. . . . Frank Caldwell has been appointed manager of the Strand theatre, Peabody, Mass.

## INDIANAPOLIS

The Alliance circuit plans a \$25,000 remodelling program for the Lyric theatre at Connersville, which it recently acquired on a 10-year lease. It expects to reopen the house within 60 days. . . . Promotion efforts are reaching a post-war high this month. Denise Darcel was here for "Battleground" and Shelley Winters for "South Sea Sinner" this week. Paramount will hold a "Samson and Delilah" exhibit at the Claypool Hotel Wednesday. . . . Ted Mendelssohn, U-I branch manager, and his staff attended a sales meeting in St. Louis. . . . Foster Gawker, distributor chairman for Brotherhood Week, held a meeting of branch managers at Paramount. . . . First run business continues at its recently accelerated pace. "Free for All," with Xavier Cugat's band on the stage, was big at the Circle last week.

## KANSAS CITY

Performers famous in pictures are in stage bills now showing or coming soon. Xavier Cugat and his revue is at the Orpheum; soon at the Orpheum will be Monte Woolly in "The Man Who Came to Dinner." . . . The RKO Missouri brings another stage unit to Kansas City this week—the Dick Contino show; the picture will be "The Traveling Saleswoman." . . . The downtown Roxy, after a year of first run operation, is now in a clearance position—28 days—for subsequent runs. Inability to get enough first runs to operate satisfactorily on that basis was given as a reason for the change. . . . C. M. Parkhurst, for the past year general manager of the Allied unit of the Kansas-Missouri area, has resigned, effective January 28, to give attention to his own business interests—the Miner at Moran, Kas., partnership in the Ritz, Chillicothe, Mo., and a drive-in at Chanute, Kas., completed, to be opened in the spring.

## LOS ANGELES

"The Man on the Eiffel Tower" opened at the Pantages and Hillstreet, "D. O. A." at the Music Halls and Forum, "South Sea Sinner" at the United Artists group of first run houses, with "The Heiress" bowing in at regular prices at the two Paramounts, and

(Continued on opposite page)

(Continued from opposite page)

"Montana" taking over the three Warner screens from "The Inspector General." . . . Several changes in theatre operation included Fox West Coast taking over the DeAnza and Golden State from Roy Hunt and yielding its Fox and Compton houses to Al Hanson and Company. . . . The new 20th Century-Fox exchange building on 20th Street is almost ready for occupancy and will be a show spot along Film Row. . . . Despite continued new building of theatres in the Los Angeles area, some of the older houses were still closing down, the latest being Moses Hernandez' Kiva and Harold Gimble's Mission on South Broadway. . . . Mickey McManus, former owner of the Lee theatre in Long Beach, surprised his many old friends with a round of the Row. . . . Others visiting the exchanges from out of town included Mrs. Jennie Dodge, Joe Markowitz of Encinito, Jay Berger from Camarillo and E. P. Seekins of Garden Grove.

## LOUISVILLE

New programs again dominated the first run theatres here. "East Side, West Side" and "Mary Ryan, Detective," were scheduled for Loew's in a double bill. Also with the two feature programs the Strand offered "The Great Dan Patch" and "The Blonde Bandit"; and the Scoop "The Raven" and "A Lover's Return." The Rialto brought in "The Heiress," while the Mary Anderson, also with a single bill, featured "Woman in Hiding." "Sands of Iwo Jima" was moved over to the Brown following a previous week at the Rialto. . . . Application for permission to construct a "twin drive-in theatre" on Crittenden Drive at Dakota was made to the Planning and Zoning Commission by the American Drive-In Theatre Company, who are operators of the Sky-Way drive-in on Bardstown Road at Buchel. The proposed theatre would park approximately 900 cars in one viewing lot and approximately 700 in the other. The lots are to be separated by double screens, facing in opposite directions. . . . Richard Piccola has replaced Richard Mullen as manager of the subsequent run Bard theatre here. The Bard is owned by Premier Theatres, Evansville, Ind. . . . The Neon theatre, Claysburg, Ind., owned and operated by R. E. Horton, has been closed for an indefinite period.

## MEMPHIS

Memphis theatres are cooperating almost 100 per cent in the theatre industry's fight on the 20 per cent Federal admission tax now being waged in the mid-south territory. Several Memphis leaders in the fight, which has as its goal 1,000,000 signatures of protest against the tax in the Memphis trade territory, attended a state-wide meeting on the matter in Jackson, Miss. . . . First run attendance continues very good in Memphis. Loew's State held over for a second week the picture "Battleground." Loew's Palace finished two big weeks with "Pinky" and opened strong with "Mrs. Mike." Warner played "The Hasty Heart." Malco opened "The Story of G.I. Joe." Strand showed "The Heiress." . . . A. J. Delcambre, district manager, Selznick, Dallas, was a Memphis visitor. . . . Employees of 20th-Fox were given a dinner-dance this week at the Hotel Claridge by Tom Young, branch manager. . . . Dave Callahan, Little Rock, and C. B. Jones, Dallas, Robb-Rowley officials,



Attending the New York trade showing of Walt Disney's "Cinderella" given by RKO at the Normandie theatre in New York last week. Left to right: Jack Silver and Andy Kenney of Standard Theatres, Milwaukee, and Leroy Furman of Gamble Enterprises, New York.

were in town. . . . Out-of-town exhibitors on Film Row included Gene Higginbotham, Leachville; Lawrence Landers, Batesville; Fred Jaynes, West Memphis; W. R. Lee, Heber Springs; W. L. Landers, Batesville; Whyte Bedford, Hamilton; Roy Dillard, Wardell; John Miller, Tupelo; Bim Jackson, Ruleville; C. J. Collier, Shaw; J. H. Moore, Crenshaw; W. F. Ruffin, Sr., Covington; Louise Mask, Bolivar, and W. H. Gray, Kenton.

## MIAMI

Eric Johnston arrived to attend the board of directors meeting of the United States Chamber of Commerce. . . . Claughton's Embassy ran "Birth of a Nation" with a lobby display of the camera used by photographer Billy Bitzer in shooting the epic. . . . MGM cameraman Charles Rosher was in town while enroute to Jamaica. . . . Wometco's Sonny Shepherd is working on the southern premiere of "The Third Man" due here February 8 with Miamian Joseph Cotten scheduled to make personal appearances. Variety Club crew members for 1950 include Paul Bruun, chief barker; Mitchell Wolfson, first assistant barker; Jack Bell, second assistant barker; Arthur Schwartz, dough guy, and Al Weiss, property master. Date for the official installation is still undecided.

## MILWAUKEE

There will be a general meeting January 30 in the Varsity theatre at 10:30 A.M. for all the film industry employees in behalf of "Brotherhood Week." The local chairmen are: Jess McBride, distributor; Ben Marcus, independent exhibitor and president of AITO; L. F. Gran, TOA exhibitor, and Louis Orlove, advertising and publicity. . . . John G. Kemptgen, Loew's, Inc., announced there will be a meeting January 23 in the Warner screening room of all representatives in the industry to discuss the COMPO's tax committee and its fight against the Federal admission tax. Mr. Kemptgen is appointed by the committee as distribution chairman here. . . . "Twelve

O'Clock High" is scheduled to open at the Fox-Wisconsin February 8. . . . A new theatre will open on February 23 at Kewaskum, Wis. The theatre will run repeats from West Bend. Floyd Hansen and Doctor Nolty will run the 460-seat theatre.

## NEW ORLEANS

The balmy weather of the past week helped the houses, especially the drive-ins, as the mercury was around 70, even at night. . . . Hickman Gay of Cameron, La., sold his theatre there to Kenneth Roux. . . . Branch managers, salesmen and officials of the two theatre owners associations was held at the 20th Century-Fox screening room. The object of the meeting was outlined by manager Duval of Columbia Pictures for the organization of Brotherhood Week. . . . Exhibitors seen on film row were Jack O'Quinn, Kinder, La.; James Tringers, Ft. Walton, Fla.; Chas. Levy, Hammond, La.; Ed Frankel, Mobile, Ala.; Chas. Cooper, Robeline, La.; Mrs. Paternovsky, Lake Charles, La.; Clem Dossett, Star, Hattiesburg, Miss.; Miss Harold Dacey, Raceland, La.; Toto Guidry, Lafayette, La.; B. V. Sheffield, one of the Pioneers of silent days, from Poplarville, Miss.; Roy Peiffer, Baton Rouge, La.; L. Lampo, Jeanerette, La.; Tom McElroy, Broadmore, Shreveport, La., and Mollison of Norco and Labadieville.

## NEW YORK

Three Hollywood pictures opened on Broadway this week. The openings were highlighted by the premiere of Twentieth Century-Fox's "Twelve O'Clock High" at the Roxy. The Irving Allen-Franchot Tone production, "The Man on the Eiffel Tower," which RKO is releasing, opened at the Criterion, while Monogram's Cinecolor picture, "Blue Grass of Kentucky," came into the Palace. . . . Lee Koken, head of the concessions department with headquarters in New York, is currently making a tour of the company's theatres in the Ohio territory. . . . A special trailer, starring Milton Berle, will be shown by Metropolitan Motion Picture Theatres Association members in behalf of the Salvation Army's 70th anniversary fund drive.

## OKLAHOMA CITY

Another in a series of bright vaudeville units has been scheduled for the Home theatre Friday, Saturday and Sunday, Harold Braucht and Bob Curran have announced. the vaudeville numbers will be combined with a feature picture, the Friday and Saturday offering being "Outpost in Morocco." Orson Welles in "Black Magic" will be the feature for a special midnight show Saturday and for the regular performance Sunday. . . . Ralph Talbot, head of the Orpheum Realty Co. and longtime Tulsa theatre owner, has been named president of the Tulsa Opera Club, it was announced. By popular demand, the club's next presentation in April is to be "The Chocolate Soldier." . . . Bill Boren of Fort Worth, formerly of Memphis, Tex., announced that he had signed a lease with J. E. Foster & Son, Inc., to operate the Westcliff theatre, which will be built this year at a cost of approximately \$250,000. Mr. Boren has progressed from popcorn vendor to owner since his teen-age

(Continued on page 46)



# FOR THE LOVE OF MIKE

A GREAT  
BOOK BECOMES  
A GREATER  
PICTURE!

**Mrs.  
MIKE**

**DICK POWELL • EVELYN KEYES**

in **"MRS. MIKE"** with J. M. KERRIGAN • ANGELA CLARKE

EXECUTIVE PRODUCER SAMUEL BISCHOFF • PRODUCER EDWARD GROSS

DIRECTED BY LOUIS KING • Screenplay by Alfred Lewis Levitt and DeWitt Bodeen

Based on the novel by Benedict and Nancy Freedman

PRESENTED BY NASSOUR STUDIO IN ASSOCIATION WITH HUNTINGTON HARTFORD



E "MRS. MIKE")  
that is!

# WHAT BUSINESS!

IN PITTSBURGH, BUFFALO,  
SAN FRANCISCO, BALTIMORE,  
DAYTON, AKRON, SEATTLE—  
WHEREVER THIS GREAT PIC-  
TURE IS PLAYING—OPENING  
DAY BUSINESS EQUALS OR  
TOPS ANYTHING UNITED  
ARTISTS HAS RELEASED  
IN YEARS!

In Vancouver, despite worst snowfall in history, the picture established two house records and in three other Canadian engagements, doubled average grosses!

"Masterful—no other description can suffice!," says Boxoffice, and masterful, too, is the business thru **UA!**

(Continued from page 43)

experience with his father in the theatre business at Memphis.

## OMAHA

Amazing box office returns continue to keynote the 1950 start. Latest top gross is by the Orpheum theatre for a week of "Sands of Iwo Jima," which set a record for a picture in a non-holiday week. . . . Gene Autry was host at a dinner in Lincoln to 705 Boys Town youths, who came by 20 buses from Omaha. . . . Abe Sadoff will begin a first-run policy February 10 in his Fourth Street theatre in Sioux City, Ia. Opener is "Malaya." . . . Joe E. Brown had a brief stopover here. . . . Sy Bartlett, co-author of "Twelve O'Clock High," flew here for a special screening arranged by Lieut. Gen. Curtis E. LeMay, Strategic Air Command Chief, for 100 civilian friends in Omaha. . . . Another announced blizzard failed to reach the Omaha doorstep, but theatre patrons, getting used to false alarms, didn't stay home as on past threats.

## PHILADELPHIA

The 309 Drive-In Theatre Corporation was chartered here. . . . Mike Shulman joined Eddie Gabriel's independent Capitol Exchange as film salesman. . . . Pat O'Donnell is a new student booker at Universal-International. . . . E. M. Scott, Jr., closed his Milton in Milton, Del. . . . Morris Ellis' Olden, Trenton, N. J., formerly the Gaiety, a 1,000-seat house, reopened after \$75,000 in renovations were completed with Brock Whitlock, formerly with Loew's Theatres in Washington, D. C., coming in as manager. . . . A new 12,000-watt marquee was completed for the Rialto, Harrisburg, Pa. . . . John Ehrlich resigned as manager of Resnick's Grant. . . . Carl E. Weber sold his interest in the Towne, Allentown, Pa., to Sol Shocker, who also operates the Franklin there. . . . Dick Edge reestablished the policy of continuous operation on Saturdays at the Pike, Claumont, Del.

## PITTSBURGH

The Barry theatre, which has been devoted exclusively to Western and horror films for 15 years, got away to an excellent start as this city's newest first-run house. It opened with "The Red Shoes" at popular prices and played to standing room. The epic had shown here twice previously at road show prices. The business done fully justified manager Manny Greenwald's change of policy. . . . The Loew's Penn had its first stage show since 1935. It was Frankie Laine and company, with "Trapped" on the screen. Despite advanced prices, queues formed for each performance. . . . The Harris chain has announced its decision to give up its lease on the Senator theatre in April. . . . Prospective buyers are eyeing the property for a legitimate house since the venerable Nixon theatre will be razed in May to make way for business offices. . . . Quite a number of holdovers are around, but business remains good.

## SAN ANTONIO

New Olmos theatre, operated by Olmos Amusement Co., is scheduled to open next month. It seats 800, and is modern and

# The National Spotlight

fireproof throughout. . . . "Red Light" had a first run at the Texas theatre recently. . . . Last week's first runs at ace Interstate houses included "The Great Lover" at the Majestic, and "Malaya," Aztec. . . . "Mickey" had a first suburban run at the Josephine theatre. . . . Mart Cole, Sr., president of Cole Theatres, Inc., Rosenberg, Tex., has announced plans to put up a new \$100,000 theatre in Yoakum, as well as a drive-in theatre just northeast of Yoakum at the intersection of highways leading to Hallettsville and Shiner, Tex. . . . Gaetano Lucchese, president of the Alameda, Nacional Zaragoza and Maya theatres here, was honored at Radio Station KIWW in the International Building by the Council of Pan-American Relations by being selected as "The Good Neighbor of the Week." . . . Construction was well advanced on a new drive-in theatre for Hi-Park Drive-In, Inc., C. H. Weaver, president.

## SAN FRANCISCO

First runs bringing in new pictures this week are: Golden Gate with "There's Girl in My Heart," plus an eight act variety vaudeville program reportedly patterned after New York's famous Palace theatre, and the Fox, with "Dancing in the Dark." . . . Ted Galanter, MGM's exploiter in this territory, has returned from several days in Seattle and surrounding country, working on "Battleground." . . . Shifts in Fox West Coast personnel recently were as follows: Herman Kerskin, formerly East Bay district manager, was named resident manager of the Fox theatre here in addition to the appointment of San Francisco district manager. Fay Reeder, formerly San Francisco district manager, was transferred to the East Bay. A. R. Hanson moved up from manager at El Capitan to Fox house manager, replacing Lou Singer, now on sick leave. W. P. Parker came from Oakland's Grand Lake to manage El Capitan and was replaced by Bill O'Neill, formerly manager of the Campus in Berkeley.

## ST. LOUIS

The St. Louis theatre did SRO business with its world premiere of "South Sea Sinner," for which the star, Shelley Winters, appeared on stage opening night. Miss Winters, a St. Louis girl, was royally feted during her four-day visit to the home town. She was the star attraction as a model in a fashion show at Famous-Barr department store and was given the key to the city by

Mayor Darst. It was the last key to the city that the city had in stock, but after an official huddle the Mayor decided that, last key or not, Miss Winters could carry it off to Hollywood. . . . Programs for the week at the other first-run houses were as follows: "Woman in Hiding" and eight-act vaudeville show at the Fox; "Prince of Foxes" and "Mary Ryan, Detective," at the St. Louis; "Battleground" in a third week at Loew's State; "Red Light" at Loew's Orpheum; "The Inspector General" and "Free for All" at the Ambassador.

## TORONTO

Toronto people pulled themselves out of the inclement weather, which had included icy blasts and sleet, and the theatres enjoyed a measure of business recovery for the current week, which saw British features at six circuit houses. "Samson and Delilah" kept up a substantial pace at the Victoria theatre for its fourth week, while the 3,343-seat Imperial retained "She Wore a Yellow Ribbon" for a second week. On the strength of extensive exploitation, "Mrs. Mike" had an impressive opening at Loew's theatre. . . . Ontario theatres were released from the ban on the lighting of marquees and exterior displays on January 23, which had been in effect since October 1 because of a hydro-power shortage.

## VANCOUVER

The Vancouver branch of Canadian Motion Picture Pioneers at their annual meeting elected the following officers for 1950: president, Harry Woolfe; vice-president, Hank Leslie; secretary, Arthur Grayburn of Odeon; Jack Droy will be the press agent. . . . Vancouver is in the midst of the worst winter for 50 years. Most of British Columbia unwillingly shared in the record lows, which gave most theatres a record low. The only pictures to overcome the bitter weather were: "Jolson Sings Again," which broke records at the 3,000-seat Orpheum; "Lost Boundaries," on its fifth week at the Studio, and "Mrs. Mike," at five Odeon Vancouver theatres. . . . Harry Page, Vancouver's Eagle Lion manager, resigned and will be replaced by Max Sheine from the Toronto head office.

## WASHINGTON

New openings included "Story of Molly X" and Vaughan Monroe and his orchestra on the stage, at the Capitol theatre; "Bagdad" at RKO Keith's; "My Foolish Heart" at the Trans-Lux; "Fame Is the Spur" at the Dupont; "Silent Dust" at the National; "Fantasia" at the Little; "Back Street" and "Scarlet Street" at the Metropolitan. Carryover for the week was "On the Town" at the Columbia. . . . "Francis" had a National Press Club preview on January 20, and present for the occasion were Hollywood personalities Donald O'Connor, Patricia Medina, Gloria De Haven, Jackie Coogan and Yvonne De Carlo. . . . Robert Penn Warren, author of "All the King's Men," was guest speaker at the Institute of Contemporary Arts Auditorium. . . . The Trans-Lux turned over all of its receipts to the Metropolitan Police Boys Club on Thursday night, January 19, for its opening of "My Foolish Heart." Admission was by membership cards purchased.



## Brotherhood Luncheon February 2

Guests of honor at the annual brotherhood luncheon February 2 at the Waldorf Astoria Hotel in New York, to be held in connection with Brotherhood Week, February 19-26, will be Barney Balaban, president of Paramount; Maxwell Anderson, playwright, and George Murphy, film star, it was announced Monday by Louis Nizer, chairman of the luncheon committee. The three men will be presented special awards for their leadership in the Brotherhood movement during the past year.

The special week, sponsored by the National Conference of Christians and Jews, has as its objectives the signing up of 10 members in the National Conference at \$1 per member; special brotherhood observance in all theatres; wide promotion of the cause through special display material; greatest use of special newsreel clips; brotherhood "chapters" formed with the theatres as focal points, and Brotherhood Week to be made a community event.

Also participating in the luncheon will be Ted R. Gamble, national chairman of the film division of Brotherhood Week, and J. Robert Rubin, general chairman of the amusement division. In this connection with the membership drive, it was stated this week by Mr. Gamble that the Paramount branch in Buffalo was first in the country to report 100 per cent participation, a check forwarded to cover the total amount of contribution. Maurice Simon is the company's branch manager in Buffalo and Jack Chinell is the Buffalo chairman of the national distributors committee for the Brotherhood Week.

Meanwhile, Max E. Youngstein, national promotion chairman for the project, has announced the names of the following 32 men to serve as regional chairmen of the publicity committee, set up for the first time this year:

Albany, Saul J. Ulman; Atlanta, Boyd Frye; Boston, Paul Levi; Buffalo, William Brereton; Charlotte, Everett Olsen; Chicago, Bill Hollander; Cincinnati, Nate Wise; Cleveland, Ted Barker; Dallas, Frank Starz; Denver, William Hastings; Des Moines, Russ Fraser; Detroit, Mrs. Alice N. Gorham; Hollywood, Arch Reeve; Indianapolis, Ken Collins; Kansas City, M. D. Cohn; Los Angeles, Thornton Sargent; Memphis, Ben Bluestein; Milwaukee, Hortense Brunner; Minneapolis, E. R. Ruben; New Haven, John Hesse; New Orleans, Maurice F. Barr; New York, Harry Mandel; Oklahoma City, M. D. Brazee; Omaha, William Miskell; Philadelphia, Everett Callow; Pittsburgh, Henry Burger; Portland, Ore., Jack Matlack; St. Louis, Robert Johnston; Salt Lake City, Charles Pincus; San Francisco, Fay Reeder; Seattle, Zollie M. Volchok; Washington, D. C., Frank LaFalce.

### Dieterle Signed to Make Features for Video

William Dieterle has been signed as one of a number of film personalities to produce television features for the Don Lee television network in Hollywood. Cecil Barker is to be executive producer and Lee Garmes will be the cameraman. A series on the Secret Service reportedly will be the group's first venture.

## IN NEWSREELS

**MOVIETONE NEWS—Vol. 33, No. 7—Boston:** Masked gang nets \$1½ million. U.S.S. Missouri aground. U. S. and Canadian chiefs meet. Sheep husbandry taught New Guinea natives. Golf. Spear fishing. Alpine skiing.

**MOVIETONE NEWS—Vol. 33, No. 8—Hiss guilty of perjury.** Midwest U. S. hit by floods. Cyprus votes to join Greece. Piggy-back plane. Warriors celebrate in Swaziland. Sun spots. Sled dog racing. Speed skating.

**NEWS OF THE DAY—Vol. 21, No. 241—Boston holdup.** Mighty "Mo" trapped. Industrial progress cheers Tito. Gen. Arnold funeral. Music charms cows in Britain. Boxing.

**NEWS OF THE DAY—Vol. 21, No. 242—Hiss convicted of perjury.** Science reveals rates of fire on sun. Free Indonesia hails president. Truman turns cartoonist. Barkley pleads cause of Israel. Canada: Ski paradise. Prize pooches.

**PARAMOUNT NEWS—No. 44—Brush fire out West.** "Big Mo" stuck in mud. Gen. Arnold funeral. Boston's \$1½ million robbery. Golf. Basketball.

**PARAMOUNT NEWS—No. 45—Reds rejected in Finland's presidential election.** Animal corner. Hiss guilty of perjury. Skiing. Indonesia hails its president.

**TELENEWS DIGEST—Vol. 4, No. 3-B—New York:** Two-deck bus runs wild. Kentucky: Floods force evacuation. France: Piggy-back plane test. Chicago: Household items in permanent exhibition. Russian and Chinese ambassadors. French foreign minister tours Western Germany. Puerto Rico: Holland's Prince Bernhard arrives for tour of possessions. Florida: 1950 Grapefruit Queen chosen. Miami: Hialeah opens.

**TELENEWS DIGEST—Vol. 4, No. 4-A—Hiss guilty of perjury.** Indonesia hails president. Korea: Philip Jessup inspects Red border. Finland's presidential election. U. S. threat on diplomatic relations with Bulgaria. Truman turns cartoonist. Boxing.

**UNIVERSAL NEWS—Vol. 22, No. 319—Nation mourns Gen. Arnold.** Texas: Mexicans permitted to work on farms. Germany: Universal movie players to entertain G. I.'s. Paris: Wrestling. Florida: Hialeah race track opens. France: Skiing.

**UNIVERSAL NEWS—Vol. 22, No. 320—U. S. and Canada hit by freak weather.** Indonesia hails independence. Hiss found guilty. New piggy-back plane. Dog Show. Ski jumping.

**WARNER PATHE NEWS—Vol. 21, No. 46—Boston robbery.** Gen. Arnold funeral. Model farmer's village in Egypt. Hawaiian fashions. Golf. Racing. Skiing. Freedom of religion: Riverside Church in New York.

**WARNER PATHE NEWS—Vol. 21, No. 47—Hiss trial.** Snow clouds over Italy. Sun explosions. Animals. Diaper fashions. Ski meet.

### Halpern, O'Brien Head TOA Television Group

Nathan L. Halpern, television consultant for Fabian theatres, and Robert H. O'Brien, secretary-treasurer of United Paramount Theatres in charge of television activities, are the new co-chairman of the Theatre Owners of America Theatre Television Planning Committee.

This was announced this week following a meeting of members of the TOA television committee. Mr. Halpern and Mr. O'Brien will be in charge of preparing the exhibitors' case for presentation to the Federal Communications Commission when the latter sets hearings on the industry's application for theatre television channels.

"There is nothing more important on the agenda of the motion picture industry for 1950 than planning to do an outstanding job in presenting the motion picture case before the Federal Communications Commission," commented Gael Sullivan, TOA executive director. Marcus Cohn, TOA television counsel, will direct the legal phases of the theatre television case.

### "Jackie Robinson Story" Set

Jackie Robinson, the baseball star, has been signed to play himself in "The Jackie Robinson Story," which will be produced by the Diamond Corp., and released by Eagle Lion. Al Green, who directed "The Jolson Story," will direct.

## Deal Near on Paramount DuMont Sale

Four parties are interested in the acquisition of Paramount's 560,000 DuMont shares, it was learned this week.

Negotiations involving transfer of the stock have been going on all week and are understood to be near completion. Paramount is known to be anxious to get rid of its DuMont holdings before the Federal Communications Commission lifts its freeze on television station licenses.

While the price involved is not known, a Paramount executive, when queried, referred to the testimony given last year before the FCC by Paul Raibourn, Paramount vice-president in charge of television. He said then that he would be willing to sell for \$10,000,000. It is believed that since then the price has gone up to \$12,000,000. The DuMont stock now is worth \$17 a share.

The Paramount holdings figured prominently during 1949 in the FCC decision to deny Paramount certain television station applications on the ground that the company held a controlling interest in DuMont. At the time this was repeatedly denied by Paramount, which since then has had several deals for the stock in the talking stage.

Paramount meanwhile is making efforts to farm out construction of its intermediate theatre television units to a number of manufacturers. Units constructed so far have all been hand-made by Paramount engineers. Assembly-line production is expected to bring the price of the film-recording equipment down to about \$15,000 and make units available to more theatres.

The company also is getting ready to extend its kinescope syndicate, it is learned. It already serves some 20 stations throughout the country with kinescope recordings of programs put on live by Station KTLA in Los Angeles. The network will be widened when arrangements to kinescope several live shows in New York are complete.

### West Coast Jewish Appeal Total Now \$1,333,724

The subscriptions this week of the United Jewish Appeal drive on the West Coast totaled \$1,333,724, it was announced by Y. Frank Freeman, chairman. This amount exceeds last year's total by \$100,000, but this year's objective was raised to \$1,350,000 which it is believed, may be reached by February 10.

### New Century Theatre Opens

A new theatre, the New Brook, operated by the Century circuit, was opened Wednesday at Flatlands and Flatbush Avenue in Brooklyn, N. Y. The house seats 1,500. Stars and well known film executives were invited to attend the opening. "Hamlet" was the picture.



## Alan Hale Dies at 57

Alan Hale, 57, one of the best known character actors in motion pictures, died January 22 in the Hollywood Presbyterian Hospital after a brief illness. Mr. Hale developed a cold while attending the premiere of his film "Montana," in that state, and his condition became worse on his return home. His death was attributed to a liver ailment complicated by pneumonia.

The veteran actor was seen in many films, some of the more recent of which were "The Inspector General", "House Across the Street", "Always Leave Them Laughing", "South of St. Louis" and "The Adventures of Don Juan".

He was born in Washington. In the early 1920's he appeared on the stage, going to Hollywood for film work soon after. He worked for Cecil B. DeMille, trying his hand at direction but he soon gave that up to concentrate his film career on acting. Mr. Hale, while he was working in pictures, had many sidelines including that of inventor.

His widow, the former Gretchen Hartman who had been his leading lady at the old Biograph Studios, a son and a daughter survive.

### Ross C. Cropper

Ross C. Cropper, 61, RKO Radio branch manager in Boston, died of a heart attack in his office January 19. He had been branch manager of the Pathe exchange and for RKO Pathe and was branch manager of RKO Radio's Boston office since 1932. He is survived by his wife and two daughters.

### H. P. Wallace

Funeral services were held in Auburn, N. Y. last week for H. P. Wallace, 53, owner-operator of the Capital theatre there for the past 15 years. A graduate of Harvard, he was a theatre manager and owner in Syracuse before moving to Auburn. Mr. Wallace is survived by his widow and a son.

### Corinne Luchaire

Corinne Luchaire, 28, French collaborator sentenced to 10 years of "national indignity" following the liberation of France, died in Paris this week of tuberculosis. She was 28. Miss Luchaire, whose father was executed by the French in 1945, has recently signed a film contract with an Italian producer.

### Lloyd J. Lenhart

Lloyd J. Lenhart, head booker of Commonwealth Theatres, died in Kansas City January 17. He is survived by his wife.

### Dividend Non-Taxable

The four dividends of 25 cents per share paid by the General Precision Equipment Corp., in 1949 are 100 per cent non-taxable, it has been tentatively ruled by the Internal Revenue Bureau at Washington.

## FOREIGN REVIEWS

### FLESH WILL SURRENDER

(Giovanni Episcopo)

Lux Film Distributing Corp.—Italian with English Subtitles

Hiding behind this rather lurid title is a good, solid drama starring Italy's great Aldo Fabrizi in an uncommonly depressing story. Directed by Alberto Lattuada, who ranks among post-war Italy's elite, the film has in it some of those fine and sensitive touches that have established the better Italian pictures in the favor of art audiences in the U. S. As seems to be inevitable in quality Italian product these days, the picture has in it several tasteless and undesirable scenes that could easily have been eliminated. On the other hand, it represents an acting triumph for Fabrizi, who here reminds one of Emil Jannings in his famous "Blue Angel" role. The veteran actor manages to create the perfect mood and to evoke a mixture of both pity and contempt for the "little man" he portrays. Yvonne Sanson and Roldano Lupi give excellent support in this Marcello D'Amico-produced Lux-Pao film. Running time, 96 minutes. Adult audience classification. *Very good.*—F. H.

### RED MEADOWS

Hyperion Films—Danish with English subtitles

This story of the Danish resistance movement, ably directed by Miss Bodil Ipsen, is an impressive picture with intense performances by Poul Reichhardt, Lisbeth Movin, Lisbeth Lauritzen and Preben Neergaard. The familiar plot of the exploits of an underground group is secondary to the individual portrayals of courage and belief in freedom, seen through the eyes of Michael the hero, as he awaits sentence at the hands of the Nazis. Flashback sequences unfold the action that leads two of the group into German hands as Michael delivers ammunition to an Allied aircraft in Jutland, escapes from the German blockade, and finds his way to his sweetheart, Ruth and underground leader, Toto. The climax comes when Michael sets off a detonator that explodes an important Germany factory, after being wounded by the Nazis. Michael and Dreyer, a fellow underground prisoner, are tortured but refuse to talk for the Gestapo. Michael discovers that they were betrayed by one of their members, gets a message to Toto, and the cutpruit is killed in retribution. Michael escapes death through the kindness of a prison guard and proceeds to Sweden to safety. This is a Northern International Films presentation from the Ole Juul's story of the same title. Running time, 87 minutes. General audience classification. *Good.*—D. A. K.

### THE FIRST FRONT

Artkino—Russian with English subtitles

As an importation from Russia, "The First Front," a film on the siege of Stalingrad in 1942, has only one feature of interest to American audiences: some well-staged battle scenes. Other than that it is loaded with propaganda designed, primarily, for consumption in the Soviet Union and the countries it dominates. Stalin is shown as a kindly old man interested only in the welfare of his people as he directs the battle from the Kremlin, while Winston Churchill and W. Averell Harriman, representatives of Britain and the U. S., do nothing to aid in the fight against Russia's former allies. Only the late President Roosevelt is portrayed in a kindly light. Even the background music of the talented Aram Khatchaturian sounds like a Saturday night fiddle-fest. Vladimir Petrov produced and directed at the Mosfilm Studios, Moscow. Mr. Astangov's portrayal of Adolph Hitler conveys the impression that he was just a clown rather than the madman that he was. Running time, 80 minutes. General audience classification. *Fair.*—G. H. S.

## Awards Set By Academy

The Academy of Motion Picture Arts and Sciences this week was completing the pre-voting details for the annual Academy Award affair in March. Last Thursday, 10,950 nominating ballots were sent out to members of the Screen Actors' Guild, the Screen Directors' Guild and the Screen Writers' Guild.

These nominating ballots were to be back in the Academy offices not later than January 28, with the nomination results announced February 13. The final voting ballots are scheduled to be distributed February 28 and must be returned by March 14. The award ceremonies will be held March 23.

Meanwhile, as the member companies of the Motion Picture Association of America this week reaffirmed their decision "not to support financially the annual awards" of the Academy, plans were being made to have the ceremonies take place as in other years. The film companies' decision came after Fred Metzler, Academy treasurer, appeared at a meeting of the MPAA board of directors' executive committee asking them to reconsider their decision.

Following Mr. Metzler's vain appeal, Charles Brackett, Academy president, said: "The decision of the producers was not unexpected. We had been given warnings of it more than a year ago; nevertheless, we feel a keen regret that the financial heads of the motion picture industry should withdraw their support of an event which has stood and will continue to stand for the best in motion pictures. The awards will be held this year on March 23 at the Pantages theatre as planned."

### Shea Circuit Annual Meeting January 31 in New York

The Shea circuit will hold its annual meeting at the Hotel Astor in New York January 31 to February 2. The meeting will be conducted by E. C. Grainger, president and general manager. The luncheon, Wednesday, February 1, will be attended by the executives sales staffs of the various distribution companies, equipment dealers, and representatives of other affiliated industries. Besides Mr. Grainger, the following home office personnel will attend: G. J. Shea, W. E. Barry, R. E. Smith, C. J. Lawler, A. J. Grainger and George Goett.

### Maryland Will Not Censor Pictures for Television

Motion pictures which are used on television will not be subject to censorship in the state of Maryland, it has been announced by Harrison Winter of the attorney-general's office. Some months ago, following an argument over television censorship, Attorney General Hall Hammond was asked for a ruling, and made the announcement of non-interference with television films.



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— Boxoffice

"GIVES CASH CUSTOMERS A GREAT  
RUN FOR THEIR MONEY"  
— Daily Variety

"MASS AUDIENCE APPEAL"  
— Film Daily

"SMASH-BANG VARIETY SHOW"  
— Motion Picture Daily

"SHOULD PROVIDE EAGER AUDIENCE  
BOTH CITY AND HAMLET"  
— Motion Picture Herald

"A HILL-BILLY DILLY"  
— Walter Winchell  
"RIGHT DOWN THE ALLEY OF SQUARE  
DANCE FANS" — Weekly Variety

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# "What the Picture did for me"

## Columbia

**KNOCK ON ANY DOOR:** Humphrey Bogart, John Derek—The best Bogart film for some time. This was very well enjoyed by our patrons. Played Monday, Tuesday, Wednesday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**LUST FOR GOLD:** Glenn Ford, Ida Lupino—An excellent and absorbing drama—one of the best in a long time. Spoiled only by the very, very phony fight at the finish. Played Monday, Tuesday, Wednesday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**MAN FROM COLORADO, THE:** Glenn Ford, William Holden—An excellent show. Glenn Ford is very well liked here. Can recommend this to all. Played Thursday, Friday, Saturday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**SAHARA:** Humphrey Bogart, Bruce Bennett—Here is a fine reissue. I believe it is the cream of the crop of the Columbia reissues. It was for me, and I have played enough of them, Lord knows. Doubled with "Tarzan and the Mermaids," an old RKO repeat on myself, to 135 per cent normal business. The picture is excellent for action houses and well made for any situation. Book it.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**UNDERCOVER MAN:** Glenn Ford, Nina Foch—This was another good action show that pleased our patrons very much. Played Monday, Tuesday, Wednesday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**UNDERCOVER MAN:** Glenn Ford, Nina Foch—A fairly good action picture which failed to draw more than average business. We doubled with a United Artists picture, "The Dead Don't Dream." Played Friday, Saturday, January 6, 7.—Harry A. Rolbiecki, Vogue Theatre, Arcadia, Wis.

**WOMEN IN PRISON:** Scott Colton, Wyn Cahoon—Played first run in second run situation. Did about 70 per cent business. These Columbia reissues just won't go with me. We did have the roughest weather of the year to fight during this engagement. The pictures are exactly what one would expect and seemed to please that particular type of customer 100 per cent. Not enough of that type of customers for me. Played Tuesday, Wednesday, Thursday, January 3-5.—Melvin M. Edel, State Theatre, Centralia, Ill.

## Eagle Lion

**EASY MONEY:** Greta Gynt, Jack Warner—This picture is without a doubt the corniest, most disjointed bunch of trash that has been printed on film in months—pure box office poison. It bears the label of a J. Arthur Rank production. If they like this stuff in England, they should keep it there for home consumption. The sound is as bad as the picture. All the characters seem to talk as if they had a hot potato in their mouths. From all the squawking and grumbling we hear today about the low category of Hollywood product, one only has to look at the first reel of the above-mentioned epic and a Hollywood "B" picture is super in comparison. It isn't much wonder the Rank organization lost millions. A few more attractions like this and they would be wise to call it quits. I was ashamed to walk down the street the next day after showing this. Not only that—I couldn't sleep thinking about the new low in receipts. A sure fire remedy for going out of business, or a good start on the way out. Played Thursday, Friday, Saturday, January 5-7.—Bruce Elves, Quill Lake Theatre, Quill Lake, Saskatchewan, Canada.

**TULSA:** Susan Hayward, Robert Preston—"Tulsa" is a very fine piece of screen entertainment. Your patrons will tell you so both by word of mouth and at the box office. Doubled this fine picture with an old reissue, "The More the Merrier," from Columbia. This is a very nice reissue. However, don't expect

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

the old reissues to draw them in. I have played them first run in second run situations and died with nearly all of the Columbia reissues. They are only good for the lower half of a double situation at the best, in any case, as far as I can say. Be sure and play "Tulsa." Yes, you can pay a dollar or more extra and you won't get hurt. Played Sunday, Monday, January 1, 2.—Melvin M. Edel, State Theatre, Centralia, Ill.

## Metro-Goldwyn-Mayer

**BARKLEYS OF BROADWAY, THE:** Fred Astaire, Ginger Rogers—No regrets with this picture. This team is still popular and well received. Played Wednesday, Thursday, December 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

**COMMAND DECISION:** Clark Gable, Brian Donlevy—A picture which to some may have been entertainment, but certainly not to our patrons. Played Thursday, Friday, Saturday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**LITTLE WOMEN:** June Allyson, Elizabeth Taylor—This was very disappointing—a slow, weak show that didn't go over here. Elizabeth Taylor was her usual sickly sweet self, which didn't improve the picture any. Played Friday, Saturday, December 23, 24.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**NEPTUNE'S DAUGHTER:** Esther Williams, Red Skelton—We all enjoy Esther Williams. The story was light, but it brought them in. Reminds us of how we could enjoy the South this cold weather. Played Monday, Tuesday, January 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

**TAKE ME OUT TO THE BALL GAME:** Gene Kelly, Esther Williams—Very good picture. All our patrons thoroughly enjoyed this show. Played Thursday, Friday, Saturday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**THIS TIME FOR KEEPS:** Esther Williams—A beautiful show that was a pleasure to play. Jimmy Durante was excellent. Played Monday, Tuesday, December 27, 28.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**3 GODFATHERS:** John Wayne, Pedro Armendariz—A slow-moving Western which didn't do much business for us. Played Thursday, Friday, Saturday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

## Monogram

**ANGELS IN DISGUISE:** Bowery Boys—This and a twenty-minute short, "Climbing the Matterhorn," in color, made a nice program. As Monday, December 26, was a holiday, we had a nice crowd. Comments good. Better than average draw. Played Monday, Tuesday, December 26, 27.—L. Brazil, Jr., New Theatre, Bearden, Ark.

**BAD MEN OF TOMBSTONE:** Barry Sullivan, Marjorie Reynolds—This proved most satisfactory for our Western fans. Business was good. Played Friday, Saturday, December 30, 31.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

**FORGOTTEN WOMEN:** Elyse Knox—An inexpensive picture not costly to make but very enjoyable indeed. Many of our patrons remarked coming out,

"What a lovely picture." Played Friday, Saturday, January 6, 7.—Ken Gorham, Town Hall, Middlebury, Vt.

## Paramount

**GREAT LOVER, THE:** Bob Hope, Rhonda Fleming—Another good show for those who follow Bob Hope. Rhonda Fleming is headed for stardom, we would say. Full of laughs and it pleased all who saw it. Played Wednesday, Thursday, January 11, 12.—Ken Gorham, Town Hall, Middlebury, Vt.

**TRAIL OF THE LONESOME PINE, THE:** Sylvia Sydney, Henry Fonda—With everything against us—the weather, holiday season, end of the month and a missout the first night, it still turned out to be one of the biggest grosses for a weekend in the past six months. Everyone was well satisfied—a reissue that has no equal for box office power in a small town. Play it. Played Thursday, Friday, Saturday, December 29-31.—Ken Christianson, Roxy Theatre, Washburn, N. Dakota.

## Republic

**BRIMSTONE:** Rod Cameron, Walter Brennan—Another top Western in color from Republic. A good story that is a little different from the regular big Western. Comments good. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

**DOWN DAKOTA WAY:** Roy Rogers, Dale Evans—The weather was bad, cold and raining, but we did O.K. Business was just about average. Roy Rogers always draws business with us. Played Wednesday, Thursday, January 4, 5.—O. Fomby, Paula Theatre, Homer, La.

**RED PONY, THE:** Myrna Loy, Robert Mitchum—This feature is very slow going. It had good color and a good cast but too much time is lost and the customers of ours became very, very jittery and were very much disappointed with this picture. When an exhibitor pays top rental for a picture, it should pay off at the box office. This one failed to do that. Played Wednesday, Thursday, January 11, 12.—Harry A. Rolbiecki, Vogue Theatre, Arcadia, Wis.

## RKO Radio

**ADVENTURE IN BALTIMORE:** Robert Young, Shirley Temple—This picture was bought at a top rental and is strictly in the medium class—not good, barely made expenses, and was very disappointing. Played Wednesday, Thursday, January 4, 5.—Harry A. Rolbiecki, Vogue Theatre, Arcadia, Wis.

**BOY WITH THE GREEN HAIR, THE:** Dean Stockwell, Pat O'Brien—The folks turned out in good numbers for this one and all seemed to think they really got their money's worth. It sure is a peculiar story but seems to take well. The sound and coloring on my print were swell. Played Monday, Tuesday, January 9, 10.—Bruce Elves, Quill Lake Theatre, Quill Lake, Saskatchewan, Canada.

**GREEN PROMISE, THE:** Marguerite Chapman, Walter Brennan—Good family picture. Our patrons liked it very much. Played Thursday, Friday, Saturday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**ROSEANNA MCCOY:** Farley Granger, Joan Evans  
(Continued on page 52)





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(Continued from page 50)

—This was a hillbilly picture which we wish we had never heard of—let alone play the piece of tripe. Played Friday, Saturday, December 30, 31.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**WINDOW, THE:** Bobby Driscoll, Barbara Hale—Excellent mystery drama. Played Monday, Tuesday, Wednesday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

## Screen Guild

**S. O. S. SUBMARINE:** Italian Navy Crew—Here is a picture that is different—educational, interesting and a true story of a submarine sunk by accident. It is not a war picture. I advertised heavily and did better than average business. Played Wednesday, Thursday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

## Twentieth Century-Fox

**BELLE STARR:** Gene Tierney, Randolph Scott—Received no trailer on this one. It was 30 below zero weather and still it did normal business. A good reissue sold right is money in the bank. If producers and directors of pictures today would study these reissues, maybe movies would be better. Much better than "Bele Starr's Daughter." Played Wednesday, Thursday, January 4, 5.—Ken Christianson, Roxy Theatre, Washburn, N. Dakota.

**CHICKEN EVERY SUNDAY:** Dan Dailey, Celeste Holm—This was a poor part for Dan Dailey and disappointing to our customers that expected a different type of show. Very slow moving. Played Monday, Tuesday, Wednesday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**CHICKEN EVERY SUNDAY:** Dan Dailey, Celeste Holm—This picture did outstanding business the first night, but the second night let us down badly. Played Monday, Tuesday, December 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

**DRUMS ALONG THE MOHAWK:** Claudette Colbert, Henry Fonda—This did fair midweek business. Nothing to rave about, but it kept us figuring. Played Wednesday, Thursday, January 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

**FIGHTING MAN OF THE PLAINS:** Randolph Scott, Jane Nigh—Our patrons usually like Randolph Scott and, boy! this was a thriller. Lots of excitement, and the color was excellent. Played Sunday, Monday, December 25, 26.—Ken Gorham, Town Hall, Middlebury, Vt.

**MR. BELVEDERE GOES TO COLLEGE:** Clifton Webb, Shirley Temple—That "Sitting Pretty" man came through and gave us average box office after a three-week slump. Comments excellent and pleased everyone. More "Belvedere" pictures and more small town theatres can make a living. You can't go wrong on this one, as it is tops in motion pictures. Played Sunday, Monday, December 25, 26.—Ken Christianson, Roxy Theatre, Washburn, N. Dakota.

**OH, YOU BEAUTIFUL DOLL:** June Haver, Mark Stevens—A remarkably fine picture, exquisite music—pleasingly different and wholesome. June Haver as the star, and the entire cast were excellent. Business not good as it was played too late (no fault of ours) and ran into miserable weather all three nights. Played Sunday, Monday, Tuesday, January 8-10.—Ken Gorham, Town Hall, Middlebury, Vt.

## United Artists

**CHAMPION:** Kirk Douglas, Marilyn Maxwell—Very good show. Lack of stars didn't hurt this picture. Fight scenes not especially good. Looked too phony. Played Thursday, Friday, Saturday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**RED RIVER:** Montgomery Clift, Walter Brennan—Here is a show that's worth anyone's best date. I sure am sorry I had this while the weather was so cold and all the roads blocked. It's a small town natural for any situation. Montgomery Clift's performance is excellent and everyone likes him. Hope we will see more of him. Walter Brennan is always good any time. It's the kind of a show that seems to satisfy everyone. You can tell when they go home that they have had a real good evening's entertainment. More pictures like this would bring people back to theatres more often. I wish the producers would let up on the endless stream of these gruesome murder shows that they seem to be turning out wholesale and give us the kind that really have entertainment value. "Red River" is one. Played Thursday, Friday, Saturday, January 12-14.—Bruce Elves, Quill Lake Theatre, Quill Lake, Saskatchewan, Canada.

## Universal

**COUNTRESS OF MONTE CRISTO:** Sonja Henie—Doubled with Hopalong Cassidy in "Silent Conflict"—the usual Western. "Countess of Monte Cristo" is just common, light entertainment. Business off but

# Short Product in First Run Houses

## NEW YORK—Week of Jan. 23

**ASTOR:** Counterfeit Cat.....Columbia  
**CAPITOL:** We Can Dream Can't We...MGM  
**Sound Man**.....Columbia  
**CRITERION:** Snow Carnival...Warner Bros.  
**Sound Man**.....Columbia  
**GLOBE:** South Sea Sinner.....Universal  
**GLOBE:** Cafe Society.....Columbia  
**My Favorite Duck**.....Warner Bros.  
**Jewels of the Baltic**.....20th Century-Fox  
**MAYFAIR:** Sound Man.....Columbia  
**PARAMOUNT:** How Green Is My Spinach (Popeye).....Paramount  
**Sound Man**.....Columbia  
**RIVOLI:** Aquatic Health Party...Paramount  
**Sound Man**.....Columbia  
**ROXY:** Dancing Shoes.....20th Century-Fox  
**Midwest Metropolis**.....20th Century-Fox  
**Sound Man**.....Columbia  
**STRAND:** Sound Man.....Columbia  
**Hurdy Gurdy Hare**.....Warner Bros.

## CHICAGO—Week of Jan. 23

**GRAND:** How to Ride A Horse....RKO Radio  
**ROOSEVELT:** Ragtime Bear.....Columbia  
**STATE LAKE:** Bear Feet.....Warner Bros.  
**UNITED ARTISTS:** Quack-a-Doodle Do  
Paramount

Feature: Battleground.....MGM  
Feature: Ambush.....MGM  
Feature: South Sea Sinner.....Universal  
Feature: Red Light.....UA  
Feature: Sands of IWO Jima.....Republic  
Feature: Thelma Jordan.....Paramount  
Feature: Samson and Delilah.....Paramount  
Feature: Whirlpool.....20th Century-Fox  
Feature: Hasty Heart.....Warner Bros.  
Feature: The Outlaw.....RKO Radio  
Feature: Mrs. Mike.....UA  
Feature: Hasty Heart.....Warner Bros.  
Feature: Ambush.....MGM

will blame it on the weather. Should be bought on the bottom of your bracket. Played Friday, Saturday, January 6, 7.—Melvin M. Edel, State Theatre, Centralia, Ill.

**CRISS CROSS:** Burt Lancaster, Yvonne DeCarlo—Same old story—murder on the screen and murder at the box office. A total loss for us. Played Friday, Saturday, January 6, 7.—Ken Christianson, Roxy Theatre, Washburn, N. Dakota.

**FAMILY HONEYMOON:** Fred MacMurray, Claudette Colbert—Praise, praise—everyone loved it. More pictures like this and we have all the "good will" the movies can create. Universal led the field for us in '49 with the most money makers and family hits. Thanks, Universal! Box office below normal due to a North Dakota blizzard. O.K. for any playdate. Played Sunday, Monday, Tuesday, January 1-3.—Ken Christianson, Roxy Theatre, Washburn, N. Dakota.

**LIFE OF RILEY, THE:** William Bendix, Rosemary DeCamp—This is an outstanding comedy, packed with laughs, that is well liked in small towns such as mine. A very teasing trailer was shipped to me which made good advertising for my house. By all means, brother exhibitor, give this picture your best playing time. A natural for any situation. Played Sunday, Monday, Tuesday.—Harry A. Rolbiecki, Vogue Theatre, Arcadia, Wis.

**SAND IN THE DESERT:** Dana Andrews—A very fine picture enjoyed 100 per cent by most of our patrons although we found a few walking out, as they did not believe in the idea. Played Sunday, Monday, Tuesday, December 11-13.—Ken Gorham, Town Hall, Middlebury, Vt.

## Warner Bros.

**BEYOND THE FOREST:** Bette Davis, Joseph Cotton—Superb acting by Bette Davis. Gruesome story. Business just a bit above average. Comments were favorable. Played Saturday, Sunday, Monday, January 7-9.—O. Fomby, Paula Theatre, Homer, La.

**FIGHTER SQUADRON:** Edmund O'Brien, Robert Stack—This was very good entertainment. However, this type of picture didn't appeal to our patrons. We had plenty of war pictures during the war. Played Thursday, Friday, Saturday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**FIGHTER SQUADRON:** Edmund O'Brien, Robert Stack—The two nights we played this the weather was very cold but the few who came enjoyed it. I can't say I liked it and did not think the Technicolor up to the usual standards. However, those who were previously in the air force thought it top rate. Played Monday, Tuesday, January 2, 3.—Bruce Elves, Quill Lake Theatre, Quill Lake, Saskatchewan, Canada.

**JOHN LOVES MARY:** Ronald Reagan, Patricia Neal—This was a fair comedy. However, it was not as good as we were led to believe. Played Thursday, Friday, Saturday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**KNOCK ON ANY DOOR:** Humphrey Bogart, John Derek—Played this the week before Christmas but no Santa Claus with this picture. He really passed us up. Played Monday, Tuesday, December 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

**WHIPLASH:** Dane Clark, Alexis Smith—A very good action show. However, here again the fight scenes were very phony and very noticeable. Must

be that the Hollywood boys can't take it any more. Played Thursday, Friday, Saturday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**YOUNGER BROTHERS, THE:** Wayne Morris—A very good Western with lots of action which pleased all of our patrons very much. Played Thursday, Friday, Saturday.—Coombes and Hudson, Empress Theatre, Lloydminster, Saskatchewan, Canada.

**YOUNGER BROTHERS, THE:** Wayne Morris—This is O.K. Should do well where people like action. Played Friday, Saturday, January 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

## Admission Prices Are Raised in Indianapolis

Several houses in the Indianapolis neighborhood have increased admission prices. The Vogue, operated by Carl Niese, increased its price from 40 cents to 50 cents during the holiday, making the practice permanent. The Uptown, a northside competitor operated by Amusement Enterprises, did the same last Sunday and it is understood that the Zaring is ready to follow suit. The increases were set off by the new Arlington, the first neighborhood theatre built in 10 years, opened last autumn with a 50-cent top.

## California Variety Club Planning Heart Banquet

The Variety Club of Northern California, Tent No. 32, will hold its first annual Great Heart Award Banquet in San Francisco February 1. J. W. Erlich, prominent attorney, has been chosen as the first recipient of the award. Louis Lurie is honorary chairman of the event with James O'Neal and Abe Blumenfeld, co-chairmen of the executive committee. The affair will be telecast.

## Drive-in Theatre Protested

Proposed erection of a drive-in theatre by the Sutton Realty Company near East Providence, R. I., has drawn protests from residents of a nearby development who claim the open air theatre would have a "bad moral influence" on school children. The Narragansett Race track is near the proposed drive-in, but is permitted to operate 60 to 75 days every year without protest.



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IN MOTION PICTURE HERALD FOR MUTUAL AID AND PROGRESS

*Walter Brooks, Director*

THE Walt Disney organization releases some advance information about "Cinderella," which is to be their top feature for 1950. It is apparent that a contact job has been done in providing cooperative tieups, and therefore, the Round Table is interested. For example, many will remember the cottage cheese glasses that were so popular in grocery stores, as advertising for "Snow White and the Seven Dwarfs." Now, Owens-Illinois will manufacture twenty million glasses with "Cinderella" characters. A national "paint-up" campaign will extend into thousands of retail stores. The RCA-Victor company has earmarked \$75,000 in cooperative advertising for the picture. There will be books and games, balloons, toys, puzzles, soap and clothing tieups in wide variety. Altogether, some thirty-five merchandising co-ops to benefit the picture. And an all-out association with 1,606 J. C. Penney stores in as many situations, all primed and ready to go.

We sincerely hope that much of this intensive national program will be apparent and visible when the picture has playdates in your town. It is regrettably true that the heavy barrage of national pre-selling often passes over a majority of runs, it is timed so far in advance of the average point-of-sale contact with the public. There is a certain tendency on the part of theatre managers to take a new Disney picture more or less for granted. Perhaps Cinderella IS the most famous girl in the world, but Walt Disney's "Cinderella" needs a build-up with theatre managers across the world, who may have forgotten their nursery rhymes. We believe the theatre manager needs *re-selling* in the trade press as much as the public needs pre-selling outside of the theatre. The most important individual in the complete transaction is the theatre manager at the point-of-sale, who contacts every merchant along his own Main Street, and brings national pre-selling into focus, at the point where the public pays cash on the line.

## CONSTRUCTIVE

We credit Si Seadler, advertising manager for M-G-M, with one of the most constructive steps taken in years for the benefit of film theatres—the enlistment of the motion picture fan magazines in the fight against the Federal Government's 20% excise tax on theatre admissions. At a meeting called last week, with Oscar A. Doob, Loew Theatre's executive, as principal speaker, the magazines with a total of 20,000,000 circulation, aimed directly at the movie audience, were pledged to campaign for tax reduction, and will present their own appeal to show the unfairness of the burden on movie goers.

It has always been a source of wonder to us, through the past several decades, that the fan magazines, dealing with the same potential mass audience, and with the same objectives as the motion picture industry, could continue, year in and year out, living in their own world apart from the working manager who represents motion pictures at the point-of-sale. It's been a separate diversion, set up in a completely different alley, and this original thought of finding and obtaining common ground with the rest of film business, comes at an opportune time. They may also discover the motion picture theatre, as a proper outlet for fan magazines, under "Theatre Sales."

Harold Pearson, executive secretary for Allied Theatre Owners of Wisconsin, sends us a picture of a baby contest which is now current in Fred McWilliams' Portage theatre, at Portage, Wisconsin, where Bob Hutchings is the manager. That involves a lot of old friends and members of the Round Table, and as we've just written Harold, baby contests are always news as long as there are new babies, which makes the idea practically indestructible.

Dr. John C. Eichorn in northeastern Iowa has two jobs. He is pastor of the Federated Church at Waucoma, Ia., and with the assistance of his wife, he operates the Calmar theatre, in nearby Calmar, Ia. He says conducting a church and operating a moving picture theatre are definitely parallel occupations. Both have the same purpose—making people happy. "A two-hour show lifts people out of themselves, and worship does the same thing." He upholds Sunday movies, too, for he says there is time for both. For three years he preached more or less to empty seats, while moving picture shows were crowded. "I decided to find out why, and became so interested that we took over a theatre." Now the pews of Dr. Eichorn's church are filled, and so is the film show, with the same parishioners. We declare him in, as a member of the Round Table, and would like more news of his related activities. (In our own early experience, we started business with the church folks and had to win over the town people.)

W. D. Butler, manager of the Lyric theatre, Salt Lake City, who is one of those up-and-coming managers who use two colors in newspaper advertising, shows us a new color trick in his current campaign for "Sands of Iwo Jima." He submits a bus card done in "reflectorized" ink or paint, a printing or silk screen process by the Day-Glo company, having the virtue of fluorescence, or something closely related. Anyway, it shines, day or night, by reflected or "borrowed" light, and should be great for outdoor display, bumper strips, and other uses that will be discovered by good theatre men. The result stands out like the Marines in full-dress uniform—and he had 70 of them as his guests for the opening night, with a formal stage show involving both radio and television.

—Walter Brooks



## Marines Landed- With Showmanship

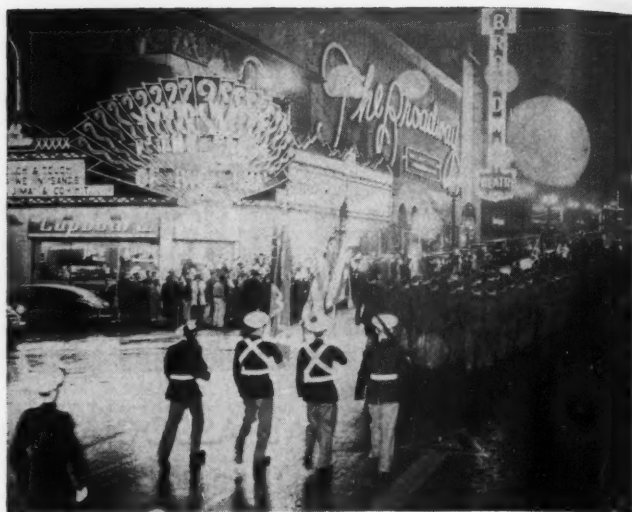
ALL OVER THE COUNTRY, the United States Marines are on duty for the exploitation of "The Sands of Iwo Jima." We've seen the Marines on Times Square, in Chicago, in Hollywood, and here they are, in Portland, Oregon. (at right)



Zeva Yovan, manager of Loew's Orpheum theatre, St. Louis, provided this attractive young girl in Scottish costume as a street ballyhoo for "Challenge to Lassie."



Monty Salmon, managing director of the Rivoli theatre, and eager beaver of Broadway, devised this colossal valentine for the stars of "Samson and Delilah," now playing.



Quite an event, at Mrs. J. J. Parker's Broadway theatre, Portland. Below, Jack Matlack, executive assistant to the president of J. J. Parker theatres, with two Marine officers, Earl Keate, manager of the Broadway, and Jack Partin, Republic branch manager.



Guests at a preview of "The Red Shoes" at the Uptown theatre in Columbia, Mo., including one for the attention of talent scouts, to show what ballet dancers are in the middle west.

## 'Malaya' Has Premiere In N. Carolina

Norris Hadaway, manager of the Carolina theatre, in Greensboro, N. C., submits his campaign for the "World Premiere" of M-G-M's "Malaya" in the Carolina town, and we're frankly interested because we like to see this sort of thing spread around to reach new towns and different situations than merely the key cities. It takes a bit of conjuring to figure the tieup between "Malaya" and Greensboro, but this had the cooperation of Tom Baldrige, Metro's exploiter in the Washington branch, and that can explain anything.

It's as complete and satisfying a "World Premiere" as we've seen, going through all the phases and fanfare necessary to get wide publicity for this James Stewart-Spencer Tracy picture, starting with the cooperation of the Chamber of Commerce, and including, of all things, the British Information Service. Maybe there's a stronger tie in this than is apparent from a distance. But whether or not, there is no lack of good old-fashioned showmanship. The theatre marquee and lobby were trimmed for the occasion, with good use of 24-sheet cut-outs. Three local debs — very photogenic — were stationed in the lobby to pass out audience reaction postcards. They wore "Cortesa" gowns from the picture.

Art breaks and news stories in the Greensboro News ran to a total of 334 inches of free space, and there were forty minutes of free radio time. Library cooperation, and local merchants' windows, all carried reference to the picture. Seven original studio art sketches were on display. Our advice to eager beavers is to reach out and get yourself a "World Premiere" some time, somehow, and enjoy the results of standing in the limelight of augmented publicity effort.

## Paper Guns Really Go Bang for "Ambush"

Larry Levy, manager of Loew's Colonial theatre, Reading, Pa., encloses with his campaign for "Ambush" a sample of a paper gun, which when manipulated by the small-fry, really go bang, like the shootin' irons of the old west. Nice to give out to the youngsters, after they've seen the picture and are on the way out and down the street, away from your quiet theatre.

## Obtains Free Publicity

F. A. Falkenburg, manager of the Alabama theatre, Birmingham, enjoyed some unusual art breaks in the Birmingham News with publicity mats and stories in connection with his showing of "That Forsyte Woman". A local contest for the best letter written with a frank opinion of "That Forsyte Woman" was sponsored by the newspaper, in conjunction with the theatre, and the winning couple was offered a coast trip.

# Live Wire In Ohio!

FRIDAY, NOVEMBER 18, 1950

THE MARION STAR, MARION, OHIO

PAGE 19



## Tomorrow is National KIDS' DAY!

Sponsored By the Marion Kiwanis Club To Raise Funds To Aid Underprivileged Youngsters in Marion County!

## YOU Can HELP Fight Juvenile Delinquency

The members of the Marion Kiwanis Club will be selling apples on downtown street corners from 10 a. m. until 4 p. m. tomorrow. The proceeds from this sale will be used for the benefit of underprivileged children by Kiwanis. Come on folks... buy an apple and help some kid!

Send your children to the New Ohio Theatre to see a great show... "Black Beauty" and four funny cartoons... BECAUSE the management of the New Ohio Theatre is cooperating with Kiwanis by giving 50% of the proceeds from this show to the fund to aid the Kiwanis youth program.

Doors open at 10 a. m. Show starts at 10:30. Show will be out at 12:30 in plenty of time for the kids to see the Santa Parade. All seats 25c.

## Buy An APPLE and Send Your Children To the Ohio Theatre's Special Kids' Show...and Help Underprivileged Children!



This Message is Sponsored by the Following Cooperative Individuals and Firms:

Marion News Agency  
Arrows Lumber & Supply Co.  
Marion Auto Finance Co.  
Marion Bookbinding Shop  
Ohio Public Service Co.

Automotive Supply Co.  
New Ohio Theatre  
Marion Bookbinding Shop  
S. F. Goodrich Co.  
Produce Store

May Jewelry, Inc.  
Marion Beauty Face Bureau  
Kato-Tomoko Insurance  
H. A. Edgeman, Pure Oil Dist.  
J. H. Dwyer

G. & H. Hight  
The Good Old Co.  
W. H. Super Market  
Anna Peterson, Inc.  
Ellis's Department Store  
Schubert's Furniture

Clarence E. Wire, manager of the Ohio theatre, Marion, Ohio, who joins the Round Table with exhibits of his showmanship, encloses the excellent page above, and we are glad to reproduce it so all may see what can be done by a live wire. "National Kids' Day" as a national event, sponsored by the Kiwanis Clubs of America, comes on November 18th in 1950, but there are always plenty of kids—and apples—to set up exactly such a page as this in hundreds of other towns. Clarence says it took him exactly thirty minutes to find the local merchants to underwrite this page on a cooperative basis.

He is a member of Kiwanis in his Ohio town, and that is always a help towards community, public or industry relations, for the theatre manager at the point-of-sale. His

theatre seats 830, with a population of 32,000, and he has two other downtown theatres and two drive-ins as competition. His experience record goes back twenty years, and includes posts in other Ohio cities, four years in military service, and a session in the Technicolor laboratory in Hollywood, but after a few strikes and layoffs, he had the urge to return to the theatre. We're glad to welcome him as a showman, and wish that there were others who could show such excellent theatre use of "National Kids' Day."

Our particular idea in this reference is to prove that a small-city manager with no more than the benefit of a national drive for community betterment, can climb right on the bandwagon, and show a better result than most of record.

# ROY ROGERS RIDES AGAIN—AND OFTEN

IN LESS than ninety days, 5,000 theatres have been contacted through the energy and enthusiasm of Republic Pictures, in the organization of a national association of Roy Rogers Riders Clubs, to build Saturday matinee business in neighborhood theatres and to convey the idea that moving pictures are the best entertainment for the younger set. The clubs average 1,000 kids per theatre, and in the ninety day period, over 1,700,000 youngsters have registered, with their names, addresses, and birthdays on file.

## Round Table Members Profit by Enterprise

A few weeks ago, Gertrude L. Tracy, manager of the Parma theatre, Parma, Ohio, visited the Round Table and delighted us with her story of the "exclusive" Roy Rogers Riders Club, membership limited to 1,600 small fry, which she has organized in her Cleveland suburb. The 7 to 12 year olds are just as keen about that limited membership idea as their elders might be. The number is fixed by the number of seats available, and a waiting list stands by for removals and vacancies! We don't know when any notion has intrigued us so much as "limiting" the membership to exactly the number of seats in the theatre.

Harry Wiener, who provides an interesting cost accounting on this page, sold the idea of the Roy Rogers Riders Club to a local automotive dealer nine weeks ago, and now they have their own Teen-Age Cowboy Band, and ten "Ranch Hands" who qualify from the audience, act as ushers and monitors to keep order and decorum during the show. Each week, an essay contest based on the membership rules printed on Roy Rogers Riders club cards, awards prizes to

those who write the best entries. Harry has some sort of a contest, on stage each week, to liven up the club meeting and provide audience participation, which makes it interesting to active members.

One theatre, the Fountain Square in Indianapolis, has over 8,000 registered members, in a sponsorship tieup promoted with the *Indianapolis Times* and Block's department store. A feature is their 13-week contest for safety slogans, with the grand prize a free trip to Hollywood, to visit Roy Rogers and Trigger, at the studio. Earl Cunningham, vice-president and manager of the Fountain Square, is an old Paramount exploitation man, who knows his way around in film business. He says the Roy Rogers Riders are the biggest exploitation opportunity he has ever encountered. A. J. Kalaberer, manager of the Indiana theatre Washington, Ind., states that "it's a pleasure to get your teeth into anything so tangible as a business builder."

## Editors Praise These Children's Programs

Charlie M. Duncan, manager of the Alhambra theatre, Decatur, Ill., invited the press to attend a club meeting, and had the benefit of an editorial in the *Decatur Sunday Herald*. Layah Riggs, by-line writer, put it in these words: "That big green button is our honorary membership token, and in our desk is a membership card, duly signed. Proud, we are, to belong to such an organization. No juvenile delinquency is encouraged by any picture shown to these hundreds of children on Saturdays, and that is good."

Roy Rogers' birthday is elaborately celebrated by his club members. Last November

## What It Costs The Sponsor

Harry Wiener, manager of Smalley's theatre, Johnstown, N. Y., supplies a copy of an invoice covering the necessary Roy Rogers accessories, provided by a local sponsor, as follows:

1,000 Roy Rogers Riders Cards.....	\$3.00
1,000 Roy Rogers Postcards.....	9.00
1,000 Roy Rogers Fanfotos.....	10.00
1,000 Bronze Lucky Pieces.....	20.00
1,000 Autographed Balloons.....	25.00
1,000 Key Chain Pieces.....	40.00
1,000 Small Buttons.....	20.00
1,000 Riders Club Buttons.....	40.00
Total .....	167.00

Not only was this cost free to the theatre, with the cooperation of a grateful sponsor, delighted with his opportunity—but Saturday afternoon business has been nearly tripled as a result of the new club activity.

5th, Roy received over 50,000 birthday cards. One theatre sent a scroll ten feet long with 1,832 juvenile signatures. Parents, and Parent-Teacher groups are enthusiastic about the club idea. Civic leaders and school authorities join in with their praise. It is the biggest thing that has happened to stimulate children's interest and attendance in film theatres since the advent of the Mickey Mouse Clubs of twenty years ago. Managers believe that the interest in a living character does more for the club idea than anything else. Gertrude Tracy's youngsters in Parma, Ohio, have a giant piggy bank, and are saving their pennies each week "to bring Roy Rogers to Parma." They figure that 1,600 pennies multiplied by whatever time it takes, will accomplish their heart's desire! Of course, their savings will be devoted to some charitable purpose.



Gertrude L. Tracy, manager of the Parma theatre, Parma, Ohio, has such an enthusiastic Roy Rogers Riders Club that they have taken over the Cleveland suburb, for all intents and purposes, and all citizens are fully aware of this youthful invasion and conquest.



D. W. Buhrmester, manager of the Tivoli theatre, Aurora, Ill., persuaded the Mayor of Aurora (above) to swear in his new members of the Roy Rogers Riders Club with appropriate ceremony and fanfare. All now belong to a national organization of Riders Clubs.



# ADVANCE KIT

# Selling Approach



The first 500 theatres with playdates for "Samson and Delilah," in advance of the preparation and issue of the regular pressbook, will receive this special campaign kit, a portfolio containing newspaper ad mats, publicity stories and pictures, formal and informal still photographs, special 11x14 art stills for display purposes, exploitation suggestions and materials, radio spot announcements and tie-ins, all ready for the pre-selling advantage which these early runs will obtain. The regular pressbook, expected to be super-colossal in size and scope, will be reviewed on this page in due time.

**THE INSPECTOR GENERAL**—Warner Brothers. In color by Technicolor and with Danny Kaye (you'll never guess what he inspects). Everything is fine and Danny. Here's the dandiest, laughiest, song-and-danciest delight of the year. Never such Danny Kaye-pers. There'll be laughter in the rafters. He's a general without an army, except his army of beautiful girl friends. General hilarity takes over! 24-sheet and other posters are bright and clear examples of poster copy; not a book to read, just good display material, that will make -cut-outs for lobby or marquee. All the newspaper ad mats follow the same zany theme, with Danny in his ridiculous get-up as the Inspector General. Lots of good styles in all sizes, so you have a better than usual choice. Look them over and pick what you think will be most attractive to your patrons. In any event, you have a different slant in the general's costume, and typical Danny Kaye comedy which comes over strong in the ad mats. There's no herald, but you can use one of the larger mats to print your own. A new Danny Kaye picture can be built up locally to increase his following, which is growing by leaps and bounds. Song hit, "Happy Times," suggests the usual music tieups, and a transcribed radio interview, available free from Warner Brothers' campaign editor, New York, will get time with most disc jockeys. It fills in with your local commentator's voice, asking the questions. Probably the best street ballyhoo would be an approximation of the elaborate uniform Kaye wears in the picture. It is not too difficult to follow, if you pile on the decorations, and will certainly attract attention. Swear in a local comedian as a deputy inspector for street and lobby purposes, and give him a chance to ad lib with street crowds.

**SANDS OF IWO JIMA**—Republic Pictures. A great human story makes a mighty motion picture. It's big in both production and exploitation value, through the tremendous cooperation of the United States Marine Corps. You can get this promotion, in your town, just as it is being done now in the first runs and key cities. The pressbook tells you how, but you'll know how to obtain this cooperation in your own home town. A showmen's picture, if ever there was one, and a tried-and-true formula for showmanship that works in situations large or small. There are two kinds of 6-sheets (no larger paper) but you can get marquee or standee displays from any of the posters. The very effective painting "Flag Raising at Iwo Jima," is a trade-mark for this attraction; it has been immortalized on postage stamps and in countless forms. Newspaper ad mats are generally good, and a range of sizes, from too-big down to teasers and program slugs. A "circus herald" is supplied or you can print it yourself with ad mat No. 205. The window card is good and will get its own display. Pressbook contains many suggestions for fronts and lobbies, and for promotion and exploitation. All are well presented, and it's a matter of choice, which makes this pressbook required reading for live wire managers. Suggestions are too numerous to summarize in this space. A careful study will inspire your showmanship campaign. Publicity mats and stories build on the heroic exploits of the Marine Corps and will be widely acceptable to newspaper editors. School tieups are in order, and cooperation with every veterans' organization for miles around. A variety of radio and store tieups will also help you to sell this as a big picture in your town. Many contests are suggested, all with tieups.

## "Mystery Santa Claus" Is Business Builder

Stan Moyle, manager of the Rapids theatre, Rock Rapids, Iowa, provided a novel twist in his handling of Santa Claus, as a stage character. He created a local contest, with an award of \$25 to anyone who could guess just who Santa Claus really was. In a small town, where people are generally known to each other, that was quite a popular idea, for "Santa" could have been a business man, or even a woman.

## Cooking School Cooperative

John P. Buckley, manager of the Olympia theatre, Chelsea, Mass., submits a fine double-truck newspaper advertisement, paid for cooperatively by 42 commercial sponsors, representing local business houses, utility firms and retail stores.

**OUTDOOR REFRESHMENT CONCESSIONAIRES**  
FROM COAST TO COAST  
OVER 1/4 CENTURY

**NOW SPECIALIZING IN REFRESHMENT SERVICE FOR DRIVE-IN THEATRES**

**SPORTSERVICE CO. JACOBS BROS.**  
705 MAIN ST. BURLINGAME, CALIF. 94010

**FILMACK**  
does only ONE thing  
and does it well  
**SPECIAL TRAILERS**

Let us make your next trailer . . . you'll like our QUICK service and QUALITY work.

**CHICAGO 2 PLANTS NEW YORK**  
1327 S. Wabash Av. 619 West 54th St.

# RKO RADIO PICTURES, INC. TRADE SHOWINGS OF "STROMBOLI"

**ALBANY**, Fox Screening Room, 1052 Broadway, Tues., February 7, 8:00 P.M.

**ATLANTA**, RKO Screening Room, 195 Luckie St., N.W., Tues., February 7, 2:30 P.M.

**BOSTON**, RKO Screening Room, 122-28 Arlington St., Tues., February 7, 10:30 A.M.

**BUFFALO**, Mo. Pic. Operators Screening Room, 498 Pearl St., Tues., February 7, 2:30 P.M.

**CHARLOTTE**, Fox Screening Room, 308 S. Church St., Tues., February 7, 2:00 P.M.

**CHICAGO**, RKO Screening Room, 1300 So. Wabash Ave., Tues., February 7, 2:00 P.M.

**CINCINNATI**, RKO Screening Room, 12 East 6th St., Tues., February 7, 8:00 P.M.

**CLEVELAND**, Fox Screening Room, 2219 Payne Ave., Tues., February 7, 2:30 P.M.

**DALLAS**, Paramount Screening Room, 412 South Harwood St., Tues., February 7, 1:30 P.M.

**DENVER**, Paramount Screening Room, 2100 Stout St., Tues., February 7, 2:00 P.M.

**DES MOINES**, Fox Screening Room, 1300 High St., Tues., February 7, 1:00 P.M.

**DETROIT**, Blumenthal's Screening Room, 2310 Cass Ave., Tues., February 7, 2:30 P.M.

**INDIANAPOLIS**, Universal Screening Room, 517 N. Illinois St., Tues., February 7, 1:00 P.M.

**KANSAS CITY**, Paramount Screening Room, 1800 Wyandotte St., Tues., February 7, 2:00 P.M.

**LOS ANGELES**, RKO Screening Room, 1980 So. Vermont Ave., Tues., February 7, 2:30 P.M.

**MEMPHIS**, Fox Screening Room, 151 Vance Ave., Tues., February 7, 2:00 P.M.

**MILWAUKEE**, Warner Screening Room, 212 W. Wisconsin Ave., Tues., February 7, 2:00 P.M.

**MINNEAPOLIS**, Fox Screening Room, 1015 Currie Ave., Tues., February 7, 2:30 P.M.

**NEW HAVEN**, Fox Screening Room, 40 Whiting St., Tues., February 7, 2:00 P.M.

**NEW ORLEANS**, Fox Screening Room, 200 S. Liberty St., Tues., February 7, 10:30 A.M.

**NEW YORK**, Normandie Theatre, 53rd St. & Park Ave., Tues., February 7, 10:30 A.M.

**OKLAHOMA CITY**, Fox Screening Room, 10 North Lee St., Tues., February 7, 10:30 A.M.

**OMAHA**, Fox Screening Room, 1502 Davenport St., Tues., February 7, 1:00 P.M.

**PHILADELPHIA**, RKO Screening Room, 250 N. 13th St., Tues., February 7, 2:30 P.M.

**PITTSBURGH**, RKO Screening Room, 1809-13 Blvd. of Allies, Tues., February 7, 1:30 P.M.

**PORTLAND**, Star Screening Room, 925 N.W. 19th Ave., Tues., February 7, 2:30 P.M.

**ST. LOUIS**, RKO Screening Room, 3143 Olive St., Tues., February 7, 1:00 P.M.

**SALT LAKE CITY**, Fox Screening Room, 216 E. 1st St. South, Tues., February 7, 1:30 P.M.

**SAN FRANCISCO**, RKO Screening Room, 251 Hyde St., Tues., February 7, 2:30 P.M.

**SEATTLE**, Jewel Box Screening Room, 2318 2nd Ave., Tues., February 7, 2:30 P.M.

**SIOUX FALLS**, Hollywood Theatre, 212 North Philips Ave., Tues., February 7, 10:00 A.M.

**WASHINGTON**, Fox Screening Room, 932 New Jersey Ave., Tues., February 7, 10:30 A.M.

# PICTURE GROSSES

*A statistical compilation and comparison of Box Office Performance in first run theatres*

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1949.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

## ALL THE KING'S MEN (Col.)

### First Report:

Total Gross Tabulated **\$422,300**  
Comparative Average Gross **326,000**  
Over-all Performance **129.5%**

BUFFALO—Lafayette . . . . . 134.1%  
DETROIT—United Artists, 1st week . . . . . 130.7%  
DETROIT—United Artists, 2nd week . . . . . 111.1%  
DETROIT—United Artists, 3rd week . . . . . 98.0%  
DETROIT—United Artists, 4th week . . . . . 129.2%  
DETROIT—United Artists, 5th week . . . . . 74.8%  
DETROIT—United Artists, 6th week . . . . . 74.8%  
DETROIT—United Artists, 7th week . . . . . 152.7%  
DETROIT—United Artists, 8th week . . . . . 121.5%  
DETROIT—United Artists, 9th week . . . . . 76.3%  
DETROIT—United Artists, 10th week . . . . . 225.8%  
DETROIT—United Artists, 11th week . . . . . 148.3%  
DETROIT—United Artists, 12th week . . . . . 129.0%  
DETROIT—United Artists, 13th week . . . . . 96.7%  
DETROIT—United Artists, 14th week . . . . . 83.8%  
DETROIT—United Artists, 15th week . . . . . 70.9%  
DETROIT—United Artists, 16th week . . . . . 135.4%  
DETROIT—United Artists, 17th week . . . . . 192.2%  
DETROIT—United Artists, 18th week . . . . . 129.0%  
DETROIT—United Artists, 19th week . . . . . 96.7%  
DETROIT—United Artists, 20th week . . . . . 222.2%  
DETROIT—United Artists, 21st week . . . . . 206.3%  
DETROIT—United Artists, 22nd week . . . . . 111.1%

## THE HEIRESS (Para.)

### Final Report:

Total Gross Tabulated **\$1,148,600**  
Comparative Average Gross **1,026,000**  
Over-all Performance **111.9%**

ATLANTA—Fox, 1st week . . . . . 95.2%  
ATLANTA—Fox, 2nd week . . . . . 60.3%  
BALTIMORE—Stanley, 1st week . . . . . 104.8%  
BALTIMORE—Stanley, 2nd week . . . . . 170.2%  
BALTIMORE—Stanley, 3rd week . . . . . 151.0%  
BALTIMORE—Stanley, 4th week . . . . . 88.5%  
BALTIMORE—Stanley, 5th week . . . . . 200.0%  
BALTIMORE—Stanley, 6th week . . . . . 128.8%  
BALTIMORE—Stanley, 7th week . . . . . 90.0%  
BALTIMORE—Stanley, 8th week . . . . . 61.4%  
BALTIMORE—Stanley, 9th week . . . . . 80.0%  
BALTIMORE—Stanley, 10th week . . . . . 108.3%  
BALTIMORE—Stanley, 11th week . . . . . 99.3%  
BALTIMORE—Stanley, 12th week . . . . . 107.1%  
BALTIMORE—Stanley, 13th week . . . . . 148.7%  
BALTIMORE—Stanley, 14th week . . . . . 362.7%  
BALTIMORE—Stanley, 15th week . . . . . 175.0%  
BALTIMORE—Stanley, 16th week . . . . . 241.6%  
BALTIMORE—Stanley, 17th week . . . . . 175.0%  
BALTIMORE—Stanley, 18th week . . . . . 166.6%  
BALTIMORE—Stanley, 19th week . . . . . 141.6%  
BALTIMORE—Stanley, 20th week . . . . . 108.3%  
BALTIMORE—Stanley, 21st week . . . . . 58.3%  
BALTIMORE—Stanley, 22nd week . . . . . 83.3%  
BALTIMORE—Stanley, 23rd week . . . . . 91.1%  
BALTIMORE—Stanley, 24th week . . . . . 116.2%  
BALTIMORE—Stanley, 25th week . . . . . 116.2%

NEW YORK—Music Hall, 2nd week . . . . . 112.4%  
NEW YORK—Music Hall, 3rd week . . . . . 104.6%  
NEW YORK—Music Hall, 4th week . . . . . 89.1%  
NEW YORK—Music Hall, 5th week . . . . . 91.4%  
NEW YORK—Music Hall, 6th week . . . . . 162.0%  
NEW YORK—Music Hall, 7th week . . . . . 162.0%  
NEW YORK—Music Hall, 8th week . . . . . 109.6%  
NEW YORK—Music Hall, 9th week . . . . . 79.9%  
NEW YORK—Music Hall, 10th week . . . . . 215.6%  
NEW YORK—Music Hall, 11th week . . . . . 110.0%  
NEW YORK—Music Hall, 12th week . . . . . 82.5%  
NEW YORK—Music Hall, 13th week . . . . . 68.8%

## INSPECTOR GENERAL (WB)

### Final Report:

Total Gross Tabulated **\$704,300**  
Comparative Average Gross **581,700**  
Over-all Performance **121.0%**

ATLANTA—Fox, MO 1st week . . . . . 107.1%  
ATLANTA—Fox, MO 2nd week . . . . . 100.0%  
ATLANTA—Fox, MO 3rd week . . . . . 137.0%  
ATLANTA—Fox, MO 4th week . . . . . 80.6%  
ATLANTA—Fox, MO 5th week . . . . . 115.3%  
ATLANTA—Fox, MO 6th week . . . . . 119.7%  
ATLANTA—Fox, MO 7th week . . . . . 88.5%  
ATLANTA—Fox, MO 8th week . . . . . 167.6%  
ATLANTA—Fox, MO 9th week . . . . . 121.4%  
ATLANTA—Fox, MO 10th week . . . . . 121.4%  
ATLANTA—Fox, MO 11th week . . . . . 86.7%  
ATLANTA—Fox, MO 12th week . . . . . 110.7%  
ATLANTA—Fox, MO 13th week . . . . . 116.4%  
ATLANTA—Fox, MO 14th week . . . . . 107.1%  
ATLANTA—Fox, MO 15th week . . . . . 96.1%  
ATLANTA—Fox, MO 16th week . . . . . 145.8%  
ATLANTA—Fox, MO 17th week . . . . . 114.0%  
ATLANTA—Fox, MO 18th week . . . . . 112.1%  
ATLANTA—Fox, MO 19th week . . . . . 100.0%  
ATLANTA—Fox, MO 20th week . . . . . 100.0%  
ATLANTA—Fox, MO 21st week . . . . . 219.0%  
ATLANTA—Fox, MO 22nd week . . . . . 97.5%  
ATLANTA—Fox, MO 23rd week . . . . . 73.1%  
ATLANTA—Fox, MO 24th week . . . . . 260.4%  
ATLANTA—Fox, MO 25th week . . . . . 107.1%  
ATLANTA—Fox, MO 26th week . . . . . 80.3%  
ATLANTA—Fox, MO 27th week . . . . . 236.5%  
ATLANTA—Fox, MO 28th week . . . . . 110.0%  
ATLANTA—Fox, MO 29th week . . . . . 82.5%  
ATLANTA—Fox, MO 30th week . . . . . 163.4%  
ATLANTA—Fox, MO 31st week . . . . . 125.0%  
ATLANTA—Fox, MO 32nd week . . . . . 73.0%  
ATLANTA—Fox, MO 33rd week . . . . . 153.2%  
ATLANTA—Fox, MO 34th week . . . . . 92.5%  
ATLANTA—Fox, MO 35th week . . . . . 135.1%  
ATLANTA—Fox, MO 36th week . . . . . 117.1%  
ATLANTA—Fox, MO 37th week . . . . . 133.7%  
ATLANTA—Fox, MO 38th week . . . . . 101.3%  
ATLANTA—Fox, MO 39th week . . . . . 88.3%



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## Stratford Distribution Schedule Announced for Coming Months

Stratford Pictures Corp., will distribute at least 10 foreign "art" pictures during 1950, it was announced last week. Stratford is a wholly-owned subsidiary of Monogram, formed to handle the distribution of the "art" pictures in the U. S. and Latin American markets. Nine of the films were produced by Associated British-Pathe in London. They are: "For Them That Trespass," "Silent Dust," "While the Sun

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Shines," "Mrs. Fitzherbert," "Brighton Rock," "Bond Street," "The Noose," "Man on the Run," and "No Room at the Inn." The 10th film, "The Golden Madonna" is independently produced.

## Southeastern Buys Delta

The Southeastern Theatre Equipment Company has purchased the Delta Theatre Supply Company of New Orleans. Southeastern has other branches at Atlanta, Ga., Charlotte, N. C., and Jacksonville, Fla.

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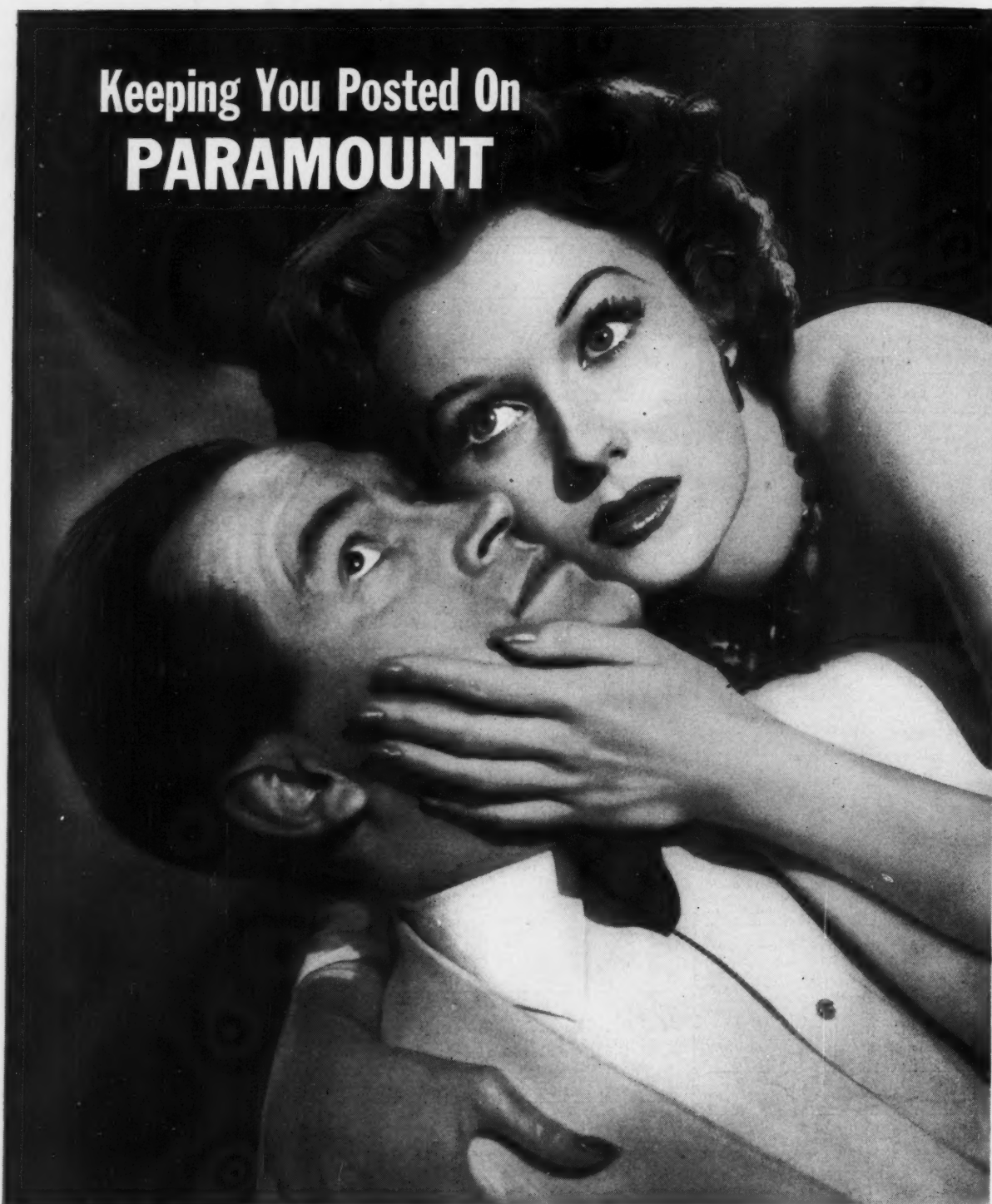
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## Five Peter Wellman Houses Go to Associated Circuit

Five houses, previously operated by Peter Wellman, circuit owner of Girard, O., have been transferred under lease to the Associated Circuit, which brings the total of houses operated by Meyer Fine, president of Associated, to 27 in the Cleveland area. The five houses are the Belmont and Newport in Youngstown, O., and the Northside, Southside and Westside drive-ins in the Youngstown area.



## Keeping You Posted On **PARAMOUNT**



**"THE GREAT LOVER" Gets Fancy Holding!** Bob Hope's new hit is rolling up a record number of hold-overs and move-overs—and is topping "Sorrowful Jones" from Spokane to Palm Beach. All this just as you showmen elect him The Top Money-Making Star in Motion Picture Herald's "Fame" poll! Bob's one of the big dollars-and-cents reasons why exhibitors say:

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# The Product Digest

## Dakota Lil

**20th-Fox—Alson—Frontier Melodrama**

When a showman has told his customers he's got a picture for them in which two such brawny individuals as George Montgomery and Rod Cameron are pitted against each other in a fighting story of the Old West, with \$100,000 in unsigned currency and a dance hall siren who's also a skilled engraver as items to fight about, he'll have winnowed out the theatre-goers for whose interest this Edward L. Alperson production in Cinecolor was particularly designed. When he has added the information that the siren is played, and sung, by Marie Windsor, a personality new to this type of film, and that the production is as full of gun-, knife- and fist-fighting as the hardest action fan could desire it, he'll have made a sound pitch for the attraction. Offered on those grounds, the film promises to take good care of itself just about anywhere.

The hypercritical may find the screenplay by Maurice Geraghty, based on a story by Frank Gruber, a bit confusing in its latter reaches, but they'll have to concede that it keeps clear of established formulae. It opens quietly with Montgomery drawing an assignment to run down the Hole-in-the-Wall Gang that has committed a \$100,000 train robbery, cuts swiftly to that stick-up which surpasses most precedents for violence and realism, and then settles down to Montgomery's quest of the loot and looters. This takes him to Mexico, to Miss Windsor, back across the border to Cameron and the latter's lethal henchmen, and ultimately to a successful performance of his mission at the close of assorted exciting and sometimes bloody but never routine experiences.

Lesley Selander directed, Jack Jungmeyer, Jr., was associate producer, and Dimitri Tiomkin furnished a music score that adds measurably to the satisfaction given.

*Previewed at the Academy Awards theatre, Hollywood, to an all-press audience. Reviewer's Rating: Good.*—WILLIAM R. WEAVER.

Release date, February, 1950. Running time, 87 minutes. PCA No. 14213. General audience classification.  
Tom Horn ..... George Montgomery  
Harve Logan ..... Rod Cameron  
Marie Windsor, John Emery, Wallace Ford, Jack Lambert, Larry Johns, Marion Martin, Walter Sands, Kenneth MacDonald, Bill Perrott, James Flavin

## The Nevadan

**Columbia—Western Adventure**

With a cast headed by Randolph Scott and Dorothy Malone, Harry Joe Brown, the producer, has turned out a Western which is above par in story, production and photographic values. Although he has employed the standard Western formula the story is sufficiently swift-paced to hold the attention of most audiences.

The story has Scott, a U. S. marshal incog-

nito, assigned to recover a fortune in gold by trailing an outlaw who has stolen it. The pursuit carries him through a series of adventures. As it develops, a gang of outlaws are also after the gold, all of which causes conflicts in several directions. The climax is reached when Scott teams up with his quarry in order to ward off the assault of the other outlaws. That having been accomplished, there remains only the task for Scott of bringing his man in, which he completes after another round of fisticuffs.

Scott performs with easy conviction in his two-fisted role and Miss Malone carries her chores satisfactorily. Forrest Tucker, George Macready and Jeff Corey do well as the assorted villains.

Some of the background setting are fresh and visually pleasing. George W. George and George F. Slavin did the story and original screenplay and Gordon Douglas directed. It was produced in Cinecolor.

*Reviewed at the Palace theatre in New York. Reviewer's Rating: Good.*

Release date, February, 1950. Running time, 81 minutes. PCA No. 14062. General audience classification.

Andrew Barkley ..... Randolph Scott  
Karen Galt ..... Dorothy Malone  
Tom Tanner ..... Forrest Tucker  
Frank Faylen, George Macready, Charles Kemper, Jeff Corey, Tom Powers, Jock O'Mahoney, Stanley Andrews, James Kirkwood, Kate Drain Lawson, Olin Howlin, Louis Mason

## The Blonde Bandit

**Republic—Neat Melodrama**

Bookmaking and its attendant rackets are neatly focused in this well-made but unpretentious film. Harry Keller directed the picture from a screenplay by John K. Butler, and has Dorothy Patrick in the role of a young lady who is the innocent victim of a robbery charge.

The story line is simple and nicely constructed. A jeweler, who framed Miss Patrick, owes a large sum of money to the chief of a gambling syndicate, Gerald Mohr, who after receiving the money suspects the girl has become innocently involved.

Mohr and Miss Patrick are attracted to each other, when an alert young district attorney, Robert Rockwell, persuades the girl to spy on Mohr in order for the law to get enough evidence to convict him on racketeering charges. Miss Patrick reluctantly does as she is asked in the belief that she will be able to clear her-

self in this manner. Some further interest is added by a couple of crooked detectives who are planning to double-cross the gangster. Everything works out nicely at the fadeout, however, after an hour of brisk entertainment.

Mr. Keller, with the help of Sidney Picker as associate producer, has paced the film to an exciting pitch for those who like their melodramas straight. Miss Patrick, Mohr, Rockwell and the others in the cast all do a satisfactory job.

*Reviewed at the New York Screening room. Reviewer's Rating: Good.*

Release date, December 22, 1949. Running time, 60 minutes. PCA No. 14127. General audience classification.

Gloria Dell ..... Dorothy Patrick  
Joe Sapelli ..... Gerald Mohr  
James Deveron ..... Robert Rockwell  
Capt. E. V. Roberts ..... Larry J. Blake  
Charles Cane, Richard Irving, Argentina Brunetti

## The Laughing Lady

**British National—Four Continents—Costume Melodrama**

Were it not for the fact that this picture is shot in Technicolor, the deduction would certainly be that it was produced 15 or perhaps 20 years ago.

It is difficult to understand what Louis H. Jackson, the producer, and Paul L. Stein, the director, were trying to do here, but whatever it was, it has little chance of appealing to either regular run or "art" house audiences. The trouble with this period piece is that it is just that dated—and while based on a trite story that could have plenty of adventure, romance and movement, it remains static.

Opening at the time of the French revolution, the picture fades in on a member of the aristocracy, a countess, condemned to the guillotine because she has allegedly given away a valuable necklace to an Englishman. Robespierre makes a bargain with her son that if he can retrieve the jewels, he will spare the mother. The son, dramatically overplayed by Webster Booth, goes to England, turns highwayman, works his way into the graces of royal society, falls in love with the latest owner of the necklace, and heroically attempts to give his life, refusing to steal it. However, his friend does so and by some miraculous timing, everything turns out as it should at the end of a melodrama.

Interspersed among the various sequences are a few songs by the principals, but even these fail to have any effect at lifting the film. The acting by Anne Ziegler, Peter Graves and Chili Boucher is as good as can be expected, with only the veteran, Francis L. Sullivan, leaving any real impression as a foppish, destitute nobleman, who is marrying his daughter off to an unwanted suitor to help him pay a gambling debt.

The few saving factors are the staging of the crowd scenes and the sequences showing the

(Continued on following page)

**SHOWMEN'S REVIEWS  
REISSUE REVIEWS  
ADVANCE SYNOPSIS  
SHORT SUBJECTS  
THE RELEASE CHART**



(Continued from preceding page)

old country dances. The screenplay was written by Jack Whittingham.

Reviewed at a New York screening room. Reviewer's rating: Average.—C. J. L.

Release date, January 20, 1950. Running time, 81 minutes. PCA No. not set. General audience classification.

Denise.....Anne Ziegler  
Andre.....Webster Booth  
Sir William Tremayne.....Francis L. Sullivan  
Prince of Wales.....Peter Graves  
Chili Bouchier, Felix Aylmer, Ralph Truman, Charles Goldner.

## REISSUE REVIEWS

### BLOSSOMS IN THE DUST

Metro-Goldwyn-Mayer

This is the story of Fort Worth's Edna Gladney and her life of devotion to the foundlings of her community, the state and the world. The leading roles are played by Greer Garson and Walter Pidgeon. In the June 28, 1941 issue of *MOTION PICTURE HERALD*, the reviewer said, "In the telling of the story of a woman's struggle to improve the condition of the foundlings of the world and change humanity's attitude toward the innocent by-product of adult transgression, the picture explores a field of subject matter new to the screen and furnishes showmen a new and vital topic of interest to offer their customers." The film tells of a woman who, following the death of her own baby, interests herself in foundlings, first in a small way, then as leader of a campaign to effect enactment of legislation to terminate official branding of illegitimates on public records. This is a Mervyn Leroy production produced by Irving Asher. It will be reissued February 14, 1950.

### SO PROUDLY WE HAIL

(Paramount)

Turning the camera back to those days of the early fighting in the Philippines immediately after Pearl Harbor, "So Proudly We Hail" is the story of the heroic nurses of Bataan during the last bitter days. Starring Claudette Colbert, Paulette Goddard and Veronica Lake, the *MOTION PICTURE HERALD* review of June 26, 1943, said: "... the gallantry of the American girls, the natural intermingling of humor and pathos, the poignancy of the love story, suggest a strong popular appeal that should make itself felt at the box office." Mark Sandrich directed. It will be reissued in March, 1950.

### YOU CAN'T CHEAT AN HONEST MAN

(Realart)

The late W. C. Fields as a shoe-string Barman pursued by sheriffs and threatened with numerous misadventures provides the backbone of this comedy originally produced by Lester Cowan and directed by George Marshall for Universal release. Supporting the comedian in his antics are Edgar Bergen and his two associates, Charlie McCarthy and Mortimer Snerd. "Constructed for laugh purposes and aimed, alternately, at mind and midriff," a *HERALD* review of February 18, 1939, said, "the film is howlingly funny, and clean." It was reissued by Realart in October, 1949.

### FRISCO SAL

(Realart)

Pacific Street on the Barbary Coast in the era of the Nineties is the setting for this musical drama. Originally produced and directed by George Wagner for Universal release, the picture has for its stars Susanna Foster, Turhan Bey and Alan Curtis. "Susanna Foster's exquisite voice," a *HERALD* review of February 17, 1945, said, "adds charm to the picture. The bar room brawls are swift and violent." There are also several song and dance routines. It was reissued in September, 1949.

# ADVANCE SYNOPSSES and information

## THE KID FROM TEXAS (Universal-International)

PRODUCER: Paul Short. DIRECTOR: Kurt Neumann. PLAYERS: Audie Murphy, Gale Storm, Albert Dekker, Ray Teal, Will Greer, Martin Garralaga, Paul Ford, William Talman, Frank Wilcox, Shepperd Strudwick, Don Haggerty, Robert Barrat.

WESTERN MELODRAMA. Billy the Kid works in a general store when a holdup occurs and is questioned by the sheriff. All that is discovered is that Billy comes from Texas and is quick on the trigger. Jamieson, a rancher, gives him a job. Major Harper, another rancher, is fighting with Kain, whose young wife, Irene, is the object of Billy's affection. When Jamieson's herd is molested and he is killed, Billy vows revenge on every man in the murdering party sent out by Harper. A range war begins, with Kain an active participant. The Government steps in with troops but killing and rioting continue. Billy is offered a full pardon if he will surrender his gun and leave the state, but he refuses. Finally Billy the Kid becomes the most hunted outlaw in western history, until he voluntarily traps himself.

## YOUNG MAN WITH A HORN (Warner)

PRODUCER: Jerry Wald. DIRECTOR: Michael Curtiz. PLAYERS: Kirk Douglas, Lauren Bacall, Doris Day, Hoagy Carmichael.

MELODRAMA. Rick Martin, brought up on jazz and the trumpet, joins a band at the Cotton Club and from then on there is nothing more important to him than his particular type music. He meets Jo Jordan, a vocalist, who falls in love with him but realizes that he is already married to his trumpet. When Rick loses his job he and his friend Smoke wander around in dives and honky tonks while Jo goes with another band. When they meet again Jo introduces Rick to Amy, a strange magnetic girl, and their meeting develops into a frantic love affair. He becomes more and more involved with Amy until they get married. Their first few months are happy until Amy gets restless; Rick starts drinking heavily and fights with Amy causing their final breakup. The climax comes when Rick forsakes even his music and meets with an auto accident. His old friends Jo and Smoke come to his moral rescue.

## BUCCANEER'S GIRL (Universal-International)

PRODUCER: Robert Arthur. DIRECTOR: Frederick de Cordova. PLAYERS: Yvonne De Carlo, Philip Friend, Robert Douglas, Andrea King, Elsa Lanchester, J. C. Flippen.

MELODRAMA. Deborah is a stowaway on a vessel out of Boston when the ship is raided by pirates. They remove her to their ship where she meets Baptiste—their leader. She escapes from him to the French quarter of New Orleans and enrolls in a select ladies' school. Here she meets Alexander, wealthy ship operator and target of Baptiste's nefarious operations. She also meets Captain Kingston, alias Baptiste. During a waterfront fight some hoodlums get Kingston's ring and believe Baptiste is dead and the former his successor. Baptiste loots some of Alexander's ships but when he returns he finds the latter has married his fiancée. He returns to his ship but is captured by the authorities. He suspects Deborah of informing on him until he escapes through her efforts, and they then look forward to a happy future on the high seas.

## MULE TRAIN (Columbia)

PRODUCER: Armand Schaefer. DIRECTOR: John English. PLAYERS: Gene Autry, Sheila Ryan, John Miljan.

MELODRAMA. When natural cement is discovered in the West for the first time by Judd and Smokey, Brady attempts to jump their claim by having woman Sheriff Bannister evict Judd. Meanwhile, Smokey has shown the cement to his friend Marshal Autry, who takes him to a town committee which is planning a much needed dam. Brady attempts to contest this action. The Sheriff's posse goes after Judd again for shooting at deputies. Before he is killed Judd deeds the cement land to Smokey. Autry and Smokey keep his death secret to stall the efforts to contest title to the land. When the committee decides to use the cement for the dam, Brady refuses to allow his mule train to carry it. Autry is then forced to get a hodge-podge caravan of wagons, which Brady dynamites. Autry arranges a secret meeting with banker Hodges, who holds an overdue loan on Brady's wagons and traps the latter when he tries to cross the state with his mule train. Finally, all the guilty parties are apprehended.

## CRY MURDER

(Film Classics)

PRODUCER: Edward Leven. DIRECTOR: Jack Glenn. PLAYERS: Carole Mathews, Jack Lord, Howard Smith, Hope Miller, Tom Pedi.

MELODRAMA. Norma, a screen star who gave up her career to marry Michael, is being blackmailed by Tommy, a second-rate artist. Michael's father is suspicious and tries to convince Michael of his wife's infidelity, which he disbelieves. But his father is determined to prove it. Norma meets with an accident at Tommy's studio and when she recovers consciousness Tommy is dead. She sees someone in the room, faintly, but he disappears. Phillips, a private detective, hired by Michael's father, arrives on the scene and agrees to help her. Michael, covering up for Norma, confesses and is arrested by the police. To clear him, Norma tells the police the reason for Tommy black-mailing her, and also whom she suspects of the murder. The climax comes when the murderer is captured by the police.

## THE DALTON GANG

(Lippert)

PRODUCER: Ron Ormond. DIRECTOR: Ford Beebe. PLAYERS: Don Barry, Betty Adams, James Millican, Robert Lowery.

MELODRAMA. Deputy Marshal West chases off what he thinks are Indians, who have wounded another rider named Joe. West takes the wounded man to town and is questioned about another shooting. Not wishing to reveal his identity, he introduces Joe as the Marshal. West meets Polly, daughter of a local rancher allegedly killed by the Indians. She doesn't believe it was the Indians but the Dalton gang. West confirms the Indians' innocence and applies for a job with a water and land company nearby. When he is recognized, he becomes involved in a shooting duel with some of the Daltons and is accused of murder. The sheriff locks West up and Polly secures the help of the Indians. Once out, West returns to the gang and attempts to get one of them to confess for all. This precipitates a show-down gun battle and all the guilty parties are brought to justice.



# SHORT SUBJECTS

## reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, page 162.

Running times are those furnished by the distributor.

### HAPPY TOTS (Columbia)

Color Favorites (2603)

Festive Day is being celebrated at the King's palace and his subjects, The Happy Tots, are having a wonderful time with gayety the order of the day.

Re-Release date, October 6, 1949 7½ minutes

### SUPER WOLF (Columbia)

All Star Comedies (2421)

Hugh Herbert is the timid "woo-woo" expert writing an "Advice to the Lovelorn" column under the pseudonym of "Aunt Fanny." When he is mistaken for the town's number-one gangster, the ensuing events are hilarious.

Release date, October 13, 1949 16 minutes

### WINTER CAPERS (Columbia)

World of Sports (2802)

Shot at the scenic Concord Hotel in New York's Catskill Mountains, the reel presents winter sports with narration by Bill Stern. Featured are Hannes Schmid, international ski champion, and George Von Birgelen, Swiss skating champion.

Release date, October 27, 1949 9 minutes

### "WHA' HAPPEN?" (Columbia)

All Star Comedies (2422)

Frivolous Vera Vague is told by her doctor that she is subject to fits of amnesia during which time she acts the perfect kleptomaniac. She is worried when she reads that a necklace has been stolen from the home of the police commissioner and then her husband presents her with a necklace. This one should be good for many laughs with all type audiences.

Release date, November 10, 1949 16½ minutes

### LONESOME MOUSE (MGM)

Gold Medal Reprint Cartoon (W-161)

When Tom is evicted from the house, Jerry finds that time hangs heavy indeed. He thinks up all kinds of excuses and maneuvers to get his adversary back into the scene once more.

Release date, November 26, 1949 7 minutes.

### SONGS OF AMERICA

(United Artists)

A number of songs, all traditionally American, are brought to film audiences through the medium of a series of short subjects produced by Attwood Productions, Inc. They include:

MELODIC SPIRITUALS—"Roll, Jordan, Roll," "Walk Together Children."

Release date, August 12, 1949 9 minutes

VISIONS AND VOICES—"Poor Old Lazarus Lord," "Dis Train."

Release date, September 9, 1949 9 minutes

MELODIOUS SKETCHES—"Sometimes I Feel Like a Motherless Child," "I'm Tormented by De Flame."

Release date, October 7, 1949 9 minutes

SYMPHONIC SHADES—"Rise Up Shepherd an' Foller," "Ring de Banjo."

Release date, November 4, 1949 8 minutes

MELODIES REBORN—"Steal Away to Jesus," "In Dat Great Gittin' Up Mornin'."

Release date, December 2, 1949 10 minutes

CHERISHED MELODIES—"My Old Kentucky Home," "Oh, Dem Golden Slippers."

Release date, December 31, 1949 9 minutes

SOUTHERN A CAPELLA—"Dis Ol' Hammer," "Wit on Board, Little Children."

Release date, January 27, 1950 9 minutes

THE TRADITION—"Deep River," "Little David Play on Yo' Harp."

Release date, February 25, 1950 9 minutes

### CAFE SOCIETY (Columbia)

Cavalcade of Broadway (2651)

First of a new series featuring Broadway columnist Earl Wilson, as master of ceremonies, the reel is a visit to famous Cafe Society, situated in the heart of Greenwich Village. The featured band is that of Johnny Bothwell, who is supported by chanteuse Patricia Bright, comic Gene Baylos and baritone Donald Richards.

Release date, November 17, 1949 11 minutes

### IN OLD AMSTERDAM (MGM)

FitzPatrick Traveltalk (T-113)

The world-famous city on reclaimed land from the sea is the scene of this FitzPatrick Traveltalk. One of Holland's most famous sons, Rembrandt the painter, is discussed and many of his works are shown.

Release date, November 12, 1949 9 minutes

### SUDDENLY IT'S SPRING (Paramount)

Champion (Z 9-2)

This short subject gives Raggedy Ann, longtime favorite of kids and grown-ups alike, a thrill-filled adventure in the clouds. In a mission to heaven, she works a minor miracle with the help of the elements in this cartoon adventure.

Re-release date, December 2, 1949 10 minutes

### SNOW FOOLIN' (Paramount)

Screen Songs (X 9-3)

"Snow Foolin'" highlights the winter exercise routines of a zany bunch of cartoon animals. Mme. Hen takes her crate of eggs out for a sleigh ride and they pop into little chicks with the exception of one, which refuses to hatch. It becomes the bouncing ball for the audience participation in "Jingle Bells."

Release date, December 16, 1949 7 minutes

### THE FLY'S LAST FLIGHT (Paramount)

Popeye (E 9-2)

Popeye is draped peacefully in a hammock when his quiet repose is interrupted by a persistent mosquito. Popeye knocks the little pest into a spinach can, where it samples some of the potent green stuff and emerges a super mosquito. It goes to work on Popeye with a series of dive-bombs.

Release date, December 23, 1949 7 minutes

### TOY TINKERS (RKO)

Walt Disney Cartoons (04,106)

The feud between the chipmunks, Chip and Dale, and Donald Duck is on again. This time Chip and Dale raid Donald's house for candy and nuts. He gives them a lively reception by firing a toy cannon with firecrackers. They return the fire, and the battle rages nip and tuck until a firecracker demolishes Donald's fort and he is forced to wave the white flag.

Release date, December 16, 1949 8 minutes

### KILROY RETURNS (RKO)

This Is America (03,104)

Producer Jay Bonafield has made an interesting camera adventure out of a GI's return, after the war, to the scenes of battle as he knew them during the conflict. Here "Mr. and Mrs. Kilroy" go back five years after the war has ended and visit such spots as Omaha Beach, Saint Lo, Paris, Bastogne, Remagen Bridge and others. The comparisons are particularly arresting. Audiences should go for this one.

Release date, December 9, 1949 18 minutes

### SQUARE DANCE TONIGHT (RKO)

Screenliners (04,204)

All the music, glamor, and atmosphere of a typical square dance has been injected to make this latest Screenliner an entertaining bit of film fare. Elisha Keeler, popular caller, leads the orchestra and calls the dances.

Release date, December 2, 1949 9 minutes

### FOOTBALL HEADLINERS OF 1949 (RKO)

Special (03,901)

Here is a review of sensational football headlines during the past season. The action between top teams is shown, featuring such gridiron stalwarts as Leon Hart, Robert Williams, Emil Sitko of Notre Dame; Arnold Galiffa of Army; Doak Walker of SMU; Tonnemaker of Minnesota.

Release date, December 9, 1949 17 minutes

### POLO ACES (RKO)

Sportsopes (04,304)

The Meadowbrook Club in Westbury, L. I., is shown as the polo capital of the United States in this Sportscope with players like Laddie Sanford, Winston Guest, Michael Phipps and others demonstrating the fine points of the game. A game is seen played between an Argentina team and a U. S. team.

Release date, December 16, 1949 8 minutes

### BEAR FEAT (Warner)

Merrie Melodies Cartoon (6701)

The three bears are at it again. This time their attempts at trying to become circus performers cause them more than one headache with Pa Bear bearing the brunt of it all.

Release date, December 10, 1949 7 minutes

### HAPPY HOLIDAYS (Warner)

Sports Parade (6503)

Acapulco, on the Mexican west coast, is the setting of this subject. The thrill of watching beach boys dive 100 feet; the struggle of human skill against the savage stamina of a sail-fish; the strange hazards involved in hunting the giant dangerous turtles of the sea and the humorous turtle race which follows; all combine to make Acapulco an interesting and lively vacation resort.

Release date, December 10, 1949 10 minutes

### SNOW CARNIVAL (Warner)

Technicolor Special (6003)

Gary Cooper, like many other winter sports lovers, enjoys his vacation at Aspen, Colorado. Gary tells the story of a day at the resort which includes several varieties of the art of skiing. Highlight of the film is a ski-mare, dream sequence on skis done by Fred Iselin, top-notch skier and head instructor at Aspen. The picture climaxes with a procession of skiers, carrying colored flares and singing the song of frost-time, skimming down the mountain in perfect rhythm.

Release date, December 17, 1949 20 minutes

### RABBIT HOOD (Warner)

Bugs Bunny Special (5725)

When Bugs Bunny poaches carrots from the King's private garden in old Sherwood Forest, he's forced to tangle with the Sheriff of Nottingham. He has the dubious honor of receiving the unreliable aid of Robin Hood. When things look bad Bugs decides the best course is to help himself out of the scrape.

Release date, December 24, 1949 7 minutes

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 162-163, issue of January 21, 1950.

Feature product listed by Company on page 147, issue of January 7, 1950. For complete listing of 1948-49 Features by Company, see Product Digest, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

\* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
ABANDONED (707)	Univ.	Dennis O'Keefe-Gale Storm	Oct., '49	79m	Oct. 8	41	A	A-2 Good
Abbott & Costello Meet the Killer, Boris Karloff (702)	Univ.	Abbott-Costello-Karloff	Aug., '49	84m	Aug. 6	4706	AY	A-1 Fair
Adam and Evalyn (Brit.)	Univ.	Stewart Granger-Jean Simmons	Not Set	92m	Nov. 26	98		Good
Adam's Rib (7)*	MGM	Spencer Tracy-Katharine Hepburn	Nov. 18, '49	101m	Nov. 5	73	A or AY	A-2 Excellent
Adventures of Ichabod & Mr. Toad, The (color) (093)	RKO	Walt Disney Feature	Oct. 1, '49	68m	Aug. 27	4730	AYC	A-1 Excellent
Africa Screams	UA	Bud Abbott-Lou Costello	May 27, '49	79m	May 7	4597	AYC or AY	A-1 Good
Against the Wind (Brit.) (965)	EL	Robert Beatty-Simone Signoret	Sept., '49	95m	May 28	4626	AYC	B Good
Air Hostess (120)	Col.	Gloria Henry-Ross Ford	Aug. 25, '49	61m	Aug. 13	(S)4715	A-1	A-1
Alias the Champ (817)	Rep.	Robert Rockwell-Barbara Fuller	Oct. 15, '49	60m	Oct. 29	66		A-2 Good
Alimony (931)	EL	John Beal-Martha Vickers	June 11, '49	71m	June 25	4659		B Fair
All the King's Men	Col.	Broderick Crawford-Joanne Dru	Jan., '50	109m	Nov. 5	73	A or AY	B Excellent
Always Leave Them Laughing (908)*	WB	Milton Berle-Virginia Mayo	Nov. 26, '49	116m	Nov. 26	97	AYC	B Very Good
Amazing Mr. Beecham, The	EL	Cecil Parker-A. E. Matthews	Not Set	85m	Dec. 31	137	AYC	A-2 Good
Ambush	MGM	Robt. Taylor-John Hodiak-Arlene Dahl	Jan. 13, '50	89m	Dec. 24	129	AYC	A-1 Very Good
And Baby Makes Three (229)	Col.	Robert Young-Barbara Hale	Dec., '49	84m	Dec. 3	105	A	B Average
Angels in Disguise (4818)	Mono.	Leo Gorcey-Huntz Hall	Sept. 25, '49	63m	Nov. 26	98	AYC	A-2 Fair
Anna Lucasta (148)	Col.	Paulette Goddard-Oscar Homolka	Aug., '49	86m	July 16	4682	A	B Very Good
Any Number Can Play (930)*	MGM	Clark Gable-Alexis Smith	July, '49	102m	June 4	4633	A	A-2 Good
Apache Chief (4824)	Lippert	A. Curtis-R. Hayden-C. Thurston	Nov. 4, '49	60m	Oct. 22	59		A-1 Fair
Arctic Fury (011)	RKO	Del Cambre-Eve Miller	Oct. 1, '49	61m	Oct. 1	34	AYC	A-1 Good
Arctic Manhunt (695)	Univ.	Mikel Conrad-Carol Thurston	May, '49	69m	May 7	(S)4600		A-1
Arson, Inc. (4819)	Lippert	Robert Lowery-Anne Gwynne	June 24, '49	65m	May 7	4598		A-1 Good
BACKFIRE (915)	WB	Virginia Mayo-Gordon Mac Rae	Feb. 11, '50	91m	Jan. 21	161	A	A-2 Good
Bagdad (color) (903)*	Univ.	M. O'Hara-P. Christian-V. Price	Nov., '49	82m	Nov. 26	97	AYC	A-2 Good
Bandit King of Texas (867)	Rep.	Allan "Rocky" Lane-Eddy Waller	Aug. 29, '49	60m	Oct. 8	41	AYC	Good
Bandits of El Dorado (268)	Col.	Chas. Starrett-Smiley Burnette	Oct. 20, '49	56m	Nov. 5	(S)75	AYC	A-1
Barbary Pirate (212)	Col.	Donald Woods-Turdy Marshall	Nov. 10, '49	65m	Aug. 13	4714	AY	A-2 Fair
Barkleys of Broadway, The (color) (925)*	MGM	Fred Astaire-Ginger Rogers	May, '49	109m	Apr. 16	4573	AYC	A-2 Excellent
Battleground (Special)	MGM	Van Johnson-John Hodiak	Jan. 20, '50	118m	Oct. 1	33	AY	A-1 Superior
Beautiful Blonde From Bashful Bend, The (color) (916)	20th-Fox	Betty Grable-Cesar Romero	June, '49	77m	May 28	4626	AY	B Fair
Bells of Coronado (color) (4941)	Rep.	Roy Rogers-Dale Evans	Jan. 8, '50	67m	Jan. 21	163		Good
Beyond the Forest (906)	WB	Bette Davis-Joseph Cotten	Oct. 22, '49	96m	Oct. 22	59	A	B Average
Big Steal, The (001)	RKO	Robert Mitchum-Jane Greer	July 1, '49	71m	June 18	4649	AY	A-2 Fair
Big Wheel, The	UA	Mickey Rooney-Thomas Mitchell	Nov. 4, '49	92m	Nov. 5	73	AY	B Very Good
Black Book, The (926)	EL	Robert Cummings-Arlene Dahl	Aug., '49	89m	May 21	4617		A-2 Good
(form. Reign of Terror)								
Black Hand	MGM	G. Kelly-J. C. Naish-T. Celli	Mar. 17, '50	93m	Jan. 21	161		A-2 Excellent
Black Magic	UA	Orson Welles-Nancy Guild	Aug. 19, '49	105m	Aug. 20	4721		B Very Good
Black Midnight (4805)	Mono.	Roddy McDowall-Damian O'Flynn	Oct. 2, '49	66m	Sept. 10	(S)11	AYC	A-1
Black Shadows (944)	EL	African Travelogue	July 29, '49	62m	Oct. 1	34		Average
Blazing Trail, The (162)	Col.	Charles Starrett-Smiley Burnette	July 5, '49	56m	Aug. 13	4714	AYC	A-1 Good
Blind Goddess (Brit.)	Univ.	Eric Portman-Anne Crawford	June, '49	88m	July 2	4666	A	A-2 Fair
Blonde Bandit, The (4904)	Rep.	Gerald Mohr-Dorothy Patrick	Dec. 22, '49	60m	Jan. 28	169		A-2 Good
Blondie Hits the Jackpot (205)	Col.	Penny Singleton-Arthur Lake	Oct. 6, '49	66m	Oct. 8	(S)42	AYC	A-1
Blood on the Moon (909)	RKO	Robert Mitchum-Jane Greer	July 1, '49	88m	Nov. 13	4382	AY	A-2 Good
Blossoms in the Dust (color)	MGM	Greer Garson-Walter Pidgeon (reissue)	Feb. 16, '50	100m	Jan. 28	170		
Blue Grass of Kentucky (color) (4901)	Mono.	Bill Williams-Jane Nigh	Jan. 22, '50	72m	Jan. 21	161		Excellent
Blue Lagoon (Brit.) (color) (704)	Univ.	Jean Simmons-Donald Houston	Aug., '49	101m	Aug. 6	4706	AY	A-2 Good
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Not Set	63m	Dec. 24	130	A	A-2 Fair
Bomba on Panther Island (4807)	Mono.	Johnny Sheffield-Allene Roberts	Dec. 18, '49	70m	Jan. 14	153		Good
Border Incident (5)	MGM	George Murphy-Ricardo Montalban	Oct. 28, '49	92m	Aug. 27	4730	A	B Very Good
Borderline	Univ.	Fred MacMurray-Claire Trevor	Feb. 9, '50	88m	Jan. 14	153		A-2 Good
Brand of Fear (4864)	Mono.	Jimmy Wakely-Gail Davis	July 10, '49	56m	July 9	(S)4675		A-1
Bride for Sale (068)	RKO	Robert Young-Claudette Colbert	Nov. 12, '49	87m	Oct. 22	58	AY	A-2 Good
Bride of Vengeance (4816)	Para.	John Lund-Paulette Goddard	May 6, '49	91m	Apr. 2	4557	AY or A	B Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED —		Nat'l Groups	RATINGS	
				(S) = synopsis Issue	Page		L. of D.	Herald Review
Brimstone (814) (color)	Rep. Rod Cameron-Adrian Booth	Aug. 15, '49	90m	Aug. 20	4722	AYC	A-1	Good
Buccaneer's Girl (color)	Univ. Yvonne de Carlo-Philip Friend	Mar., '50		Jan. 28	(S) 170		A-2	
CALAMITY Jane and Sam Bass (color)								
(699)	Univ. Yvonne DeCarlo-Howard Duff	July, '49	85m	June 4	4633	AY	B	Good
Canterbury Tale, A (Brit.) (959)	EL Eric Portman-Kim Hunter	June, '49	93m	Jan. 29	4478		A-2	Fair
Captain China (4911)	Para. J. Payne-G. Russell-J. Lynn	Feb., '50	97m	Nov. 5	74		A-2	Very Good
Chain Lightning (905)	WB Humphrey Bogart-Eleanor Parker	Feb. 26, '50		Sept. 10	(S) 10		A-2	
Challenge to Lassie (color) (10)	MGM Edmund Gwenn-Donald Crisp	Dec. 16, '49	76m	Oct. 22	58	AYC	A-1	Good
Champion*	UA Kirk Douglas-Marilyn Maxwell	May 20, '49	99m	Mar. 19	4537	A	B	Very Good
Chicago Deadline (4905)*	Para. Alan Ladd-Donna Reed	Nov. 11, '49	87m	Aug. 13	4713	AY	A-2	Good
Chinatown at Midnight	Col. Hurd Hatfield-Jean Willes	Jan. 19, '50	67m	Nov. 26	98	AYC or AY	A-2	Fair
Christopher Columbus (Brit.) (color) (708)	Univ. Fredric March-Florence Eldridge	Oct., '49	104m	Oct. 15	49	AYC		Good
Cinderella (color)	RKO Walt Disney Characters	Mar. 11, '50	75m	Dec. 17	121			Excellent
City Across the River (694)*	Univ. Peter Fernandez-Al Wilks	May, '49	90m	Mar. 5	4523	A	A-2	Good
C-Man	FC Dean Jagger-John Carradine	May, '49	75m	Apr. 23	4581		B	Good
Colorado Territory (824)*	WB Joel McCrea-Virginia Mayo	June 11, '49	94m	May 21	4617	A	B	Good
Come to the Stable (922)*	20th-Fox Loretta Young-Celeste Holm	Sept., '49	94m	June 25	4657	AY	A-1	Very Good
Conspirator (Brit.)	MGM Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Oct. 1	(S) 35	AYC or AY	A-2	
Cowboy and the Indians, The (184)	Col. Gene Autry-Sheila Ryan	Sept., '49	70m	Nov. 5	75	AYC	A-1	Good
Cowboy and the Prizefighter, The (color) (956)	EL Jim Bannon-Don Kay Reynolds	Dec., '49	59m	Jan. 14	154			Good
Crime Doctor's Diary, The (109)	Col. Warner Baxter-Stephen Dunne	June 9, '49	61m	Mar. 26	4550			Average
Cry Murder	FC Carole Mathews-Jack Lord	Jan., '50		Jan. 28	(S) 170			
DAKOTA Lil (color) (005)								
Dalton Gang, The (4913)	Lippert G. Montgomery-R. Cameron-M. Windsor	Feb., '50	87m	Jan. 28	169		B	Good
Dancing in the Dark (color) (001)	20th-Fox Don Barry-Betty Adams	Oct. 21, '49		Jan. 28	(S) 170		A-1	
Dangerous Profession, A (014)	RKO W. Powell-M. Stevens-B. Drake	Jan., '50	92m	Nov. 5	74	AYC	A-2	Very Good
Davy Crockett, Indian Scout	UA Geo. Raft-Pat O'Brien-Ella Raines	Nov. 26, '49	79m	Oct. 22	59	A	A-2	Fair
Daybreak (Brit.)	Univ. George Montgomery-Ellen Drew	Jan. 7, '50	71m	Jan. 14	153			Good
Deadly Is the Female	UA Eric Portman-Ann Todd	Not Set	82m	July 9	4673		B	Fair
Dear Wife (4912)	Para. John Dall-Peggy Cummins	Jan. 21, '50	87m	Nov. 5	74	A	B	Good
Dedee (French)	EL William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81		A-1	Very Good
Deputy Marshal (4905)	Lippert Bernard Blier-Simone Signoret	Aug., '49	90m	May 14	(Her.) 39		C	
Devil's Henchmen, The (110)	Col. Jon Hall-Frances Langford	Oct. 28, '49	72m	Oct. 15	49		A-1	Good
D.O.A.	UA Warner Baxter-Mary Beth Hughes	Sept. 15, '49	69m	Oct. 29	66		A-2	Fair
Doctor and the Girl, The (3)	MGM Edmond O'Brien-Pamela Britton	Not Set	83m	Dec. 31	137		A-2	Excellent
Don't Take It to Heart (Brit.) (939)	EL G. Ford-C. Coburn-G. De Haven	Sept. 23, '49	98m	Sept. 17	17	A	A-2	Very Good
Doolins of Oklahoma, The (147)	Col. Richard Greene-Patricia Medina	June, '49	90m	Jan. 22	4470	AY	A-1	Fair
Down Dakota Way (843) (color)	Rep. Randolph Scott-George Macready	July, '49	90m	June 4	4633	AY	A-2	Good
Down Memory Lane (005)	EL Roy Rogers-Dale Evans	Sept. 9, '49	67m	Sept. 10	10	AYC	A-1	Good
EAGLE and the Hawk (4916) (color)	Para. B. Crosby-W. Fields-G. Swanson	Aug., '49	72m	Sept. 17	17		A-1	Very Good
East Side, West Side (14)	MGM John Payne-Rhonda Fleming	May, '50		Dec. 17	(S) 123			
Easy Living (003)	RKO James Mason-Barbara Stanwyck	Feb. 10, '50	108m	Dec. 17	122	A	B	Good
Easy Money (Brit.) (962)	EL Victor Mature-Lucille Ball	Sept. 3, '49	77m	Aug. 20	4722		A-2	Good
Edward, My Son (Brit.) (926)	MGM Jack Warner-Greta Gynt	Aug., '49	94m	Feb. 12	4493		B	Good
Everybody Does It (926)	20th-Fox Spencer Tracy-Deborah Kerr	June, '49	112m	Apr. 30	4589	A	B	Very Good
FALLEN Idol, The (Brit.)	SRO Paul Douglas-Linda Darnell	Nov., '49	98m	Sept. 3	1	AYC	A-2	Excellent
Fan, The (914)	20th-Fox Ralph Richardson-Michele Morgan	Nov., '49	94m	Oct. 8	41	AY	B	Very Good
Farwell to Arms (909)	WB Jeanne Crain-George Sanders	May, '49	79m	Apr. 2	4557	A	A-2	Good
Father Was a Fullback (925)	20th-Fox Helen Hayes-Gary Cooper (reissue)	Dec. 10, '49	78m	Dec. 10	115		B	
Fudrin' Rhythm (252)	Col. Fred MacMurray-Maureen O'Hara	Oct., '49	84m	Aug. 20	4721	AYC	A-2	Very Good
Fighting Kentuckian, The (4902)	Rep. Eddy Arnold-Gloria Henry	Dec., '49		Dec. 17	(S) 123	AYC	A-1	
Fighting Man of the Plains (930) (color)	Rep. John Wayne-Vera Ralston	Oct. 5, '49	100m	Sept. 17	18	AYC	A-2	Good
Fighting Redhead, The (955) (color)	20th-Fox Randolph Scott-Jane Nigh	Dec., '49	94m	Oct. 15	50	AY	B	Good
File on Thelma Jordan (See Thelma Jordan)	EL Jim Bannon-Peggy Stewart	Oct., '49	55m	Oct. 8	42			Fair
Flame of Youth (816)	Rep. Barbara Fuller-Ray McDonald	Sept. 22, '49	60m	Oct. 1	34	AYC	A-2	Average
Flaming Fury (812)	Rep. Roy Roberts-George Cooper	July 28, '49	60m	July 16	4681		A-1	Good
Flying Saucer, The	FC Mikel Conrad-Pat Garrison	Jan., '50	69m	Jan. 14	154			Fair
Follow Me Quietly (006)	RKO William Lundigan-Dorothy Patrick	July 14, '49	59m	July 16	4681	AYC	A-2	Fair
Forbidden Street, The (Brit.) (904)	20th-Fox Dana Andrews-Maureen O'Hara	June, '49	91m	May 7	4597	A	B	Good
Forgotten Women (4813)	Mono. Elyse Knox-Edward Norris	July 17, '49	65m	July 16	4681		B	Average
Fountainhead, The (827)*	WB Gary Cooper-Patricia Neal	July 2, '49	114m	June 25	4658	A	B	Good
Francis	Univ. Donald O'Connor-Patricia Medina	Feb., '50	91m	Dec. 17	121	AYC	A-1	Excellent
Free for All (901)	Univ. Robert Cummings-Ann Blyth	Nov., '49	83m	Nov. 5	75	AYC	A-1	Average
Frisco Sal	Realart Susanna Foster-Turhan Bay (reissue)	Sept., '49	94m	Jan. 28	170			
Frontier Outpost	Col. Charles Starrett-Smiley Burnette	Dec. 29, '49	65m	Dec. 17	(S) 123	AYC	A-1	
GAL Who Took the West, The								
(color) (706)	Univ. Yvonne De Carlo-Chas. Coburn	Sept., '49	84m	Sept. 17	18	AY	A-2	Fair
Gay Amigo, The	UA Duncan Renaldo-Leo Carrillo	May 13, '49	62m	May 28	4627			Average
Gay Lady, The (Brit.) (013)	EL Jean Kent-James Donald	Dec., '49	96m	Jan. 21	163			Fair
Girl From Jones Beach, The (828)*	WB Ronald Reagan-Virginia Mayo	July 16, '49	78m	June 25	4658	AY	B	Very Good
Girl in the Painting, The (Brit.) (723)	Univ. Mai Zetterling-Robert Beatty	Aug. 20, '49	90m	July 30	4697	AY	A-1	Very Good
Give Us This Day (Brit.)	EL Sam Wanamaker-Lea Padovani	Jan., '50	120m	Dec. 17	122	A	A-2	Good
Glass Mountain, The (Brit.) (012)	EL Valentina Cortese-Dulcie Gray	Nov., '49	90m	Jan. 7	146			Good
Golden Stallion, The (color) (844)	Rep. Roy Rogers-Dale Evans	Nov. 15, '49	67m	Oct. 29	65	AYC	A-1	Very Good
Grand Canyon (4822)	Lippert Richard Arlen-Mary Beth Hughes	Aug. 12, '49	65m	Sept. 3	2		A-1	Good
Great Dan Patch, The	UA Dennis O'Keefe-Gail Russell	July 22, '49	94m	July 23	4689	AYC	B	Good
Great Gatsby, The (4820)*	Para. Alan Ladd-Betty Field	Aug. 5, '49	91m	Apr. 30	4591	A	B	Average
Great Lover, The (4909)*	Para. Bob Hope-Rhonda Fleming	Dec. 28, '49	80m	Sept. 17	17	AYC or AY	A-2	Very Good
Great Rupert, The	EL Jimmy Durante-Terry Moore	Feb., '50	86m	Jan. 7	145			Very Good
Great Sinner, The (923)	MGM Gregory Peck-Ava Gardner	Aug. 5, '49	110m	July 2	4665	A	A-2	Very Good
Guilty Bystander	FC Zachary Scott-Faye Emerson	Jan., '50		Dec. 31	(S) 138			
Guilty of Treason	EL C. Bickford-P. Kelly-B. Granville	Feb. 8, '50	86m	Jan. 7	146		A-1	Very Good



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HAMLET (Brit.) (Spec.)*	U-I	Laurence Olivier-Jean Simmons	Not Set	153m	July 3	Herald(17)	AY	A-2	
Hasty Heart, The (913)	WB	Ronald Reagan-Patricia Neal	Jan. 14, '50	102m	Dec. 10	113	AY	A-1	Excellent
Hatchet Man, The (910)	WB	Edw. G. Robinson-Lor. Young (reissue)	Dec. 10, '49	74m	Dec. 10	115			
Haunted Trails (4843)	Mono.	Whip Wilson-Andy Clyde	Aug. 21, '49	60m	Aug. 13	(S)4715	AYC	A-1	
Heiress, The (4821)	Para.	Olivia de Havilland-Montgomery Clift	Jan., '50	120m	Sept. 10	9	A or AY	A-2	Superior
Hellfire (color) (811)	Rep.	William Elliott-Marie Windsor	June 26, '49	90m	June 11	4641	AY	A-2	Good
Her Man Gilbey (Brit.)	Univ.	Michael Wilding-Lilli Palmer	June, '49	77m	June 11	4641			Fair
Hidden Room, The (Brit.) (011)	EL	Robert Newton-Sally Gray	Oct., '49	93m	Jan. 14	154	A	A-2	Good
Hold That Baby (4817)	Mono.	Leo Gorcey-Huntz Hall	June 26, '49	64m	Aug. 13	4714	AYC	A-1	Good
Holiday Affair (013)	RKO	Robert Mitchum-Janet Leigh	Dec. 24, '49	87m	Nov. 19	89	AYC	A-1	Very Good
Holiday in Havana (217)	Col.	Desi Arnaz-Mary Hatcher	Oct. 13, '49	73m	Oct. 8	(S)42	AYC	B	
Holiday Inn (4907)	Para.	Bing Crosby-Fred Astaire (reissue)	Dec. 2, '49	101m	Nov. 19	91			
Hollywood Varieties (4916)	Lippert	Rob't Alda-Peggy Stewart & others	Jan. 14, '50	60m	Jan. 7	146			Fair
Home of the Brave*	UA	Douglas Dick-Steve Brodie	June 17, '49	85m	Apr. 30	4590	AY or A	A-1	Excellent
Horsemen of the Sierras (163)	Col.	Charles Starrett-Smiley Burnette	Sept. 22, '49	56m	Dec. 3	(S)106	AYC		
House Across the Street, The (902)	WB	Wayne Morris-Janis Paige	Sept. 10, '49	69m	Aug. 20	4722	AYC	A-2	Average
House of Strangers (919)	20th-Fox	Richard Conte-Susan Hayward	July, '49	101m	June 18	4649	A	A-2	Excellent
ICHABOD and Mr. Toad (See Adventures of)									
Illegal Entry (698)	Univ.	Howard Duff-Marta Toren	June, '49	84m	June 11	4641	AY	A-1	Good
I Married a Communist (008)	RKO	Laraine Day-Robert Ryan	Jan. 14, '50	73m	Sept. 24	26	AY	A-2	Good
Inspector General, The (color) (912)	WB	Danny Kaye-W. Sleazak-Barbara Bates	Dec. 31, '49	102m	Nov. 19	89	AYC	A-1	Very Good
In the Good Old Summertime* (color) (932)	MGM	Judy Garland-Van Johnson	July, '49	102m	June 25	4657	AYC	A-1	Excellent
Intruder in the Dust (9)	MGM	David Brian-Claude Jarmen, Jr.	Dec. 2, '49	87m	Oct. 15	49	AY	A-1	Very Good
It Happens Every Spring (917)	20th-Fox	Ray Milland-Jean Peters	June, '49	87m	May 7	4597	AYC	A-1	Very Good
It's a Great Feeling (color) (831)*	WB	Dennis Morgan-Jack Carson	Aug. 20, '49	85m	July 30	4697	AYC	A-2	Very Good
I Was a Male War Bride (923)*	20th-Fox	Cary Grant-Ann Sheridan	Sept., '49	105m	Aug. 13	4713	A	B	Very Good
JIGGS & Maggie in Jackpot Jitters (4812)	Mono.	Joe Yule-Renie Riano	Sept. 11, '49	67m	Sept. 3	1	AYC	A-1	Good
Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	July 29, '50	145m	Oct. 30	4366	AY	A-1	Superior
Joe Palooka in Counterpunch (4808)	Mono.	Joe Kirkwood-Leon Errol	Aug. 14, '49	74m	July 9	(S)4675	AYC	A-1	
(form. Return Bout)									
Joe Palooka Meets Humphrey (4911)									
(form. Honeymoon for Five)	Mono.	Joe Kirkwood-Leon Errol	Feb. 5, '50		Dec. 31	(S)138			
Johnny Allegro (146)	Col.	George Raft-Nina Foch	June, '49	81m	May 28	4626	AY	A-2	Good
Johnny Holiday	UA	William Bendix-Allen Martin, Jr.	Feb. 18, '50	94m	Dec. 17	122	AYC	A-1	Good
Johnny Stool Pigeon (700)	Univ.	Howard Duff-Shelley Winters	July, '49	75m	July 16	4681	AY	A-2	Good
Jolson Sings Again (color)* (221)	Col.	Larry Parks-Barbara Hale	Not Set	96m	Aug. 13	4713	AYC	B	Very Good
Judge Steps Out, The (924)	RKO	Alexander Knox-Ann Sothern	June 11, '49	91m	May 14	4610	AY or A	A-2	Fair
KAZAN (102)	Col.	Stephen Dunne-Lois Maxwell	July 14, '49	65m	June 25	4658	AY	A-2	Very Good
Kid from Cleveland, The (4901)	Rep.	George Brent-Lynn Bari	Sept. 5, '49	89m	Sept. 10	9	AY	A-1	Good
Kid from Texas, The (color)	Univ.	Audie Murphy-Gale Storm	Mar., '50		Jan. 28	(S)170		A-2	
Kiss for Corliss, A	UA	Shirley Temple-David Niven	Apr. 8, '50	88m	Oct. 22	58	AYC	B	Very Good
LADY Eve, The (4908)	Para.	Barbara Stanwyck-Henry Fonda (reissue)	Dec. 2, '49	95m	Oct. 8	42			
Lady Gambles, The (693)	Univ.	Barbara Stanwyck-Robert Preston	May, '49	99m	May 14	4609	A	A-2	Good
Lady Takes a Sailor, The (911)	WB	Jane Wyman-Dennis Morgan	Dec. 24, '49	99m	Dec. 3	105	AYC	B	Very Good
Laramie (183)	Col.	Charles Starrett-Smiley Burnette	May 19, '49	55m	Oct. 29	66	AYC	A-1	Fair
Last Bandit, The (color) (806)	Rep.	William Elliott-Adrian Booth	Apr. 25, '49	80m	Mar. 12	4630		A-2	Good
Laughing Lady, The (Brit.)	Four Cont.	Anne Ziegler-Francis L. Sullivan	Jan. 20, '50	81m	Jan. 28	169			Average
Lawless Code (4866)	Mono.	Jimmy Wakely-Cannonball Taylor	Dec. 4, '49	58m	Oct. 8	(S)42	AYC	A-1	
Law of the Barbary Coast (115)	Col.	Gloria Henry-Stephen Dunne	July 21, '49	85m	July 2	(S)4667		A-2	
Law of the Golden West (852)	Rep.	Monty Hale-Gail Davis	May 9, '49	60m	May 28	4627		A-1	Average
Leave It to Henry (4827)	Mono.	Raymond Walburn-Walter Catlett	June 12, '49	57m	May 28	4626	AYC		Good
Lone Wolf and His Lady (123)	Col.	Ron Randall-June Vincent	Aug. 11, '49	60m	Apr. 9	4566			Average
Look for the Silver Lining (color) (829)*	WB	June Haver-Ray Bolger	July 30, '49	106m	June 25	4658	AYC	A-1	Very Good
Lost Boundaries*	FC	Beatrice Pearson-Mel Ferrer	Aug., '49	97m	July 2	4665	AYC	A-1	Very Good
Lost One, The (La Traviata)	Col.	Nelly Corradi-Cino Mattera	May, '49	84m	Apr. 17	4125	AY	A-2	Good
Lost Tribe, The (144)	Col.	Johnny Weissmuller-Myrna Dell	May, '49	72m	Apr. 30	4591		A-1	Average
Love Happy	UA	Marx Bros.-Ilona Massey	Aug. 5, '49	91m	Sept. 24	26	AYC	B	Fair
Lust for Gold (145)	Col.	Ida Lupino-Glenn Ford	June, '49	90m	May 28	4625	AY	B	Good
MADAME Bovary (931)*	MGM	Jennifer Jones-Louis Jourdan	Aug., '49	115m	Aug. 6	4705	A	A-2	Good
Make Believe Ballroom (105)	Col.	Jerome Courtland-Virginia Welles	May 26, '49	79m	Apr. 30	4590	AYC	A-1	Fair
Malaya	MGM	Spencer Tracy-James Stewart	Jan. 6, '50	98m	Dec. 3	105	AYC or AY		Average
Manhandled (4817)	Para.	Dorothy Lamour-Dan Duryea	June 10, '49	96m	Apr. 16	4573	A	B	Excellent
Man on the Eiffel Tower, The (color)	RKO	C. Laughton-F. Tone-B. Meredith	Feb. 4, '50	97m	Dec. 24	130			Very Good
Mary Ryan, Detective	Col.	Marsha Hunt-John Lital	Jan. 5, '50	67m	Nov. 12	82	AYC or AY	A-2	Fair
Masked Raiders (012)	RKO	Tim Holt-Marjorie Lord	Oct. 15, '49	60m	Oct. 1	34	AYC	A-1	Fair
Massacre River (AA9)	Mono.	Guy Madison-Rory Calhoun	June 26, '49	78m	Apr. 9	4566	AY	A-2	Good
Masterminds (4819)	Mono.	Leo Gorcey-Huntz Hall	Nov. 27, '49	64m	Jan. 14	154	AYC	A-1	Good
Mighty Joe Young (061)	RKO	Ben Johnson-Terry Moore	July 23, '49	94m	May 28	4625	AY	A-1	Good
Miss Grant Takes Richmond (222)	Col.	Lucille Ball-Wm. Holden	Oct., '49	87m	Oct. 1	34	AY	A-2	Excellent
Mississippi Rhythm (4810)	Mono.	Jimmie Davis-Veda Ann Borg	May 29, '49	68m	May 14	(S)4611		A-1	
Montana (color) (914)	WB	Errol Flynn-Alexis Smith	Jan. 28, '50	76m	Jan. 7	145		A-1	Good
Mother Didn't Tell Me (006)									
(form. Oh, Doctor)	20th-Fox	Dorothy McGuire-Wm. Lundigan	Mar., '50		Nov. 19	(S)91			
Mr. Belvedere Goes to College (913)*	20th-Fox	Clifton Webb-Shirley Temple	May, '49	83m	Apr. 9	4566	AYC	A-2	Very Good
Mr. Perrin and Mr. Traill (Brit.) (924)	EL	Marius Goring-David Farrar	July, '49	91m	Dec. 25	4434		A-1	Very Good
Mr. Soft Touch (149)	Col.	Glenn Ford-Evelyn Keyes	Sept., '49	93m	Aug. 6	4705	AYC	A-1	Good
Mrs. Mike	UA	Dick Powell-Evelyn Keyes	Dec. 23, '49	99m	Dec. 24	129	A	A-2	Very Good
Mule Train	Col.	Gene Autry-Sheila Ryan	Feb. 22, '50		Jan. 28	(S)170			
Mutineers, The (101)	Col.	Jon Hall-Adele Jergens	Apr. 22, '49	60m	May 7	4599		A-1	Fair
My Brother Jonathan (Brit.) (AA13)	Mono.	Michael Denison-Dulcie Gray	June 1, '49	102m	June 4	(S)4634	A or AY	A-2	
My Brother's Keeper (Brit.) (964)	EL	Jack Warner-Jane Hylton	July, '49	97m	Feb. 19	4506		A-2	Fair

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My Foolish Heart (069)	RKO	Susan Hayward-Dana Andrews	Jan. 21, '50	99m	Oct. 22	58	A	Excellent
My Friend Irma (4903)*	Para.	John Lund-Diana Lynn-Marie Wilson	Oct. 14, '49	103m	Aug. 20	4721	AYC	Very Good
Mysterious Desperado, The (007)	RKO	Tim Holt-Richard Martin	Sept. 10, '49	61m	Aug. 27	4731	AYC	Fair
NANCY Goes to Rio (color)	MGM	A. Sothern-J. Powell-B. Sullivan	Mar. 10, '50		Dec. 31	(S) 138		
Navajo Trail Raiders (868)	Rep.	Allan "Rocky" Lane-Eddy Waller	Oct. 15, '49	60m	Oct. 22	59	AYC	Fair
Neptune's Daughter (color) (927)*	MGM	Red Skelton-Esther Williams	June, '49	93m	May 21	4617	AY	Good
Navadan, The (color)	Col.	Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169		Good
Never Fear	EL	Sally Forrest-Keefe Brasselle	Jan., '50	81m	Jan. 14	154		Good
Night Unto Night (822)	WB	Viveca Lindfors-Ronald Reagan	May 14, '49	84m	Apr. 23	4581	AY	Good
Not Wanted	FC	Sally Forrest-Keefe Brasselle	July, '49	94m	June 25	4658	AY	Fair
OH, You Beautiful Doll (color) (927)	20th-Fox	Mark Stevens-June Haver	Nov., '49	93m	Sept. 24	26	AYC	Very Good
Oliver Twist (Brit.) (828)	EL	John H. Davies-Robert Newton	Not Set	115m	June 26	(S) 4219		
Omoo Omoo (4818)	Lippert	Ron Randall-Devera Burton	June 10, '49	58m	July 9	4673		Fair
Once More, My Darling (703)	Univ.	Robert Montgomery-Ann Blyth	Aug., '49	94m	July 30	4698	AYC	Good
Once Upon a Dream (Brit.) (942)	EL	Googie Withers-Griffith Jones	Sept., '49	87m	July 9	4673	A	Good
One Last Fling (831)	WB	Alexis Smith-Zachary Scott	Aug. 6, '49	64m	July 9	4673		Fair
One Woman's Story (Brit.) (697)	Univ.	Ann Todd-Claude Rains	June, '49	86 1/2m	May 21	4617	AY	Average
On the Town (color) (11)	MGM	Gene Kelly-F. Sinatra-Betty Garrett	Dec. 30, '49	98m	Dec. 10	113	AYC	Excellent
Outcasts of the Trail (853)	Rep.	Monty Hale-Jeff Donnell	June 8, '49	59m	Sept. 3	2		Fair
Outlaw, The (066)	RKO	Jack Buettel-Jane Russell	Jan. 7, '50	103m	Dec. 31	138		Poor
Outpost in Morocco	UA	George Raft-Marie Windsor	May 2, '49	92m	Mar. 26	4549	AY	Good
PAID in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	Fair
Passport to Pimlico (Brit.) (010)	EL	Stanley Holloway-Betty Warren	Dec., '49	72m	Oct. 8	41	AYC	Good
Pinky* (931)	20th-Fox	J. Crain-W. Lundigan-E. Barrymore	Nov., '49	102m	Oct. 1	33	AYC or AY	Excellent
Pioneer Marshal (4971)	Rep.	Monte Hale-Paul Hurst	Dec. 24, '49	60m	Jan. 14	154		Good
Pirates of Capri	FC	Louis Hayward-Binnie Barnes	Dec. 1, '49	94m	Dec. 10	113		Good
Place of One's Own, A (Brit.) (961)	EL	Margaret Lockwood-James Mason	Sept., '49	94m	Feb. 19	4506	A	Good
Please Believe Me	MGM	Deborah Kerr-Van Johnson	Not Set		Dec. 17	(S) 123		
Port of New York (009)	EL	Scott Brady-Richard Rober	Dec., '49	79m	Dec. 3	106	A	Average
Post Office Investigator (815)	Rep.	Warren Douglas-Audrey Long	Sept. 1, '49	59m	Sept. 3	2	AYC	Good
Powder River Rustlers (4961)	Rep.	Allan "Rocky" Lane-Eddie Waller	Nov. 25, '49		Nov. 19	(S) 91	AYC	A-1
Prince of Foxes (929)	20th-Fox	Tyrone Power-Orson Welles	Dec., '49	107m	Aug. 27	4729	AY or AYC	Excellent
Prince of the Plains (831)	Rep.	Monte Hale-Paul Hurst	Apr. 8, '49	60m	Apr. 23	4581		Average
Prison Warden (209)	Col.	Warner Baxter-Anna Lee	Dec. 8, '49	62m	Oct. 29	66	AY or AYC	Fair
Project X	FC	Rita Colton-Keith Andes	Oct. 4, '49	60m	Nov. 12	81		Fair
QUARTET (Brit.) (915)	EL	Basil Radford-Dick Bogarde	May, '49	120m	Feb. 26	4513	AY	Very Good
Quicksand	UA	Mickey Rooney-Jeanne Cagney	Mar. 25, '50		Dec. 31	(S) 138		
RADAR Secret Service (4917)	Lippert	John Howard-Adele Jergens	Jan. 28, '50	59m	Jan. 21	163		Fair
Range Justice (4855)	Mono.	Johnny Mack Brown-Max Terhune	Aug. 7, '49	57m	July 16	(S) 4682	AYC	A-1
Ranger of Cherokee Strip (856)	Rep.	Monte Hale-Paul Hurst	Nov. 4, '49	60m	Nov. 12	81	AYC	Good
Reckless Moment, The (223)	Col.	James Mason-Joan Bennett	Nov., '49	82m	Oct. 22	58	AY	Very Good
Red Danube, The (4)	MGM	W. Pidgeon-P. Lawford-E. Barrymore	Oct. 14, '49	119m	Sept. 24	25	AY	Very Good
Red Desert (4914)	Lippert	Don Barry-Tom Neal	Dec. 17, '49	60m	Dec. 31	137		Good
Red, Hot and Blue (4906)	Para.	Betty Hutton-Victor Mature	Nov. 25, '49	84m	July 2	4666	AYC	Fair-Good
Red Light	UA	George Raft-Virginia Mayo	Sept. 16, '49	83m	Aug. 27	4731		Fair
Red Menace, The (830)	Rep.	Robert Rockwell-Hanne Axman	Aug. 1, '49	87m	June 4	4634	AY	Good
Red Shoes, The (Brit.) (color) (Spcl.)	EL	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	Excellent
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '49		Nov. 12	(S) 82	AYC	A-1
Riders in the Sky (250)	Col.	Gene Autry-Gloria Henry	Nov., '49	70m	Dec. 17	123	A or AY	Good
Riders of the Dusk (4844)	Mono.	Whip Wilson-Andy Clyde	Nov. 13, '49	57m	Sept. 10	(S) 11	AYC	A-1
Riders of the Range (016)	RKO	Tim Holt-Jacqueline White	Nov. 19, '49	61m	Oct. 29	66	AYC	Good
Riders of the Whistling Pines (183)	Col.	Gene Autry-Patricia White	May, '49	70m	May 7	(S) 4600		A-1
Riding High (4917)	Para.	Bing Crosby-Coleen Gray	Apr., '50	112m	Jan. 14	153		Good
Rim of the Canyon (186)	Col.	Gene Autry-Nan Leslie	July, '49	70m	Sept. 10	10		Fair
Ringside (4820)	Lippert	Don Barry-Tom Brown	July 14, '49	63m	July 23	4689		Good
Roaring Westward (4865)	Mono.	Jimmy Wakely-Douglas Taylor	Sept. 18, '49	55m	July 16	(S) 4682	AYC	A-1
Rope of Sand (4902)*	Para.	Burt Lancaster-Paul Henreid	Sept. 23, '49	104m	July 2	4666	A	Good
Roseanna McCoy (051)	RKO	Farley Granger-Joan Evans	Aug. 20, '49	89m	Aug. 20	4722	AY	Good
Roughshod (926)	RKO	Robert Sterling-Gloria Grahame	July 11, '49	88m	May 14	4609	A	Very Good
Rugged O'Riordans, The (907)	Univ.	Michael Pate-Wendy Gibb	Jan., '50	78m	Dec. 17	122	AYC	Very Good
Rustlers (923)	RKO	Tim Holt-Richard Martin	May 14, '49	61m	Mar. 26	4550		Fair
Rusty's Birthday (211)	Col.	Ted Donaldson-John Littel-Ann Doran	Nov. 3, '49	60m	Dec. 3	(S) 106	AYC	A-1
SAMSON and Delilah (color)	Para.	H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC or AY	Excellent
San Antonio Ambush (855)	Rep.	Monte Hale-Paul Hurst	Oct. 1, '49	60m	Oct. 15	50	AYC	Fair
Sand (See "Will James' Sand")								
Sands of Iwo Jima	Rep.	John Wayne-Adele Mara-John Agar	Not Set	109m	Dec. 17	121	AYC	Excellent
Saraband (color) (Brit.) (921)	EL	Stewart Granger-Joan Greenwood	May, '49	95m	Mar. 19	4538		Good
Satan's Cradle	UA	Duncan Renaldo-Leo Carrillo	Oct. 7, '49	60m	Nov. 12	82	AYC	Fair
Savage Splendor (color) (004)	RKO	Denis-Cotlow Expedition	Sept. 17, '49	60m	July 23	4689	AYC	Excellent
Scene of the Crime (933)	MGM	Van Johnson-Gloria De Haven	Aug. 26, '49	95m	June 25	4657	AY	Excellent
Secret Garden, The (color) (2)	MGM	Margaret O'Brien-Dean Stockwell	Sept. 9, '49	92m	Apr. 30	4591	AYC	Good
Secret of St. Ives (103)	Col.	Richard Ney-Vanessa Brown	June 30, '49	75m	Aug. 13	4714		Fair
Shadow on the Wall (for. Open Door)	MGM	Ann Sothern-Zachary Sott	Not Set	84m	Nov. 12	(S) 82		A-2
Shadows of the West (4842)	Mono.	Whip Wilson-Andy Clyde	July 24, '49	59m	July 30	(S) 4699	AYC	A-1
Shamrock Hill (930)	EL	Peggy Ryan-Ray McDonald	May, '49	71m	Apr. 30	4590		Good
She Wore a Yellow Ribbon (color) (067)*	RKO	John Wayne-Joanne Dru	Oct. 22, '49	103m	July 30	4697	AYC	Excellent
Side Street	MGM	Farley Granger-Cathy O'Donnell	Apr. 10, '50	83m	Dec. 24	130	A	Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	Good
Sky Dragon (4824)	Mono.	Roland Winters-Keye Luke	May 1, '49	64m	May 7	4598		Good
Skyliner (4823)	Lippert	Richard Travis-Pamela Blake	July 28, '49	60m	Aug. 6	4706		Good

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Slattery's Hurricane (921)	20th-Fox	Linda Darnell-Richard Widmark	Aug., '49	83m	Aug. 6	4705	A	A-2 Very Good
Sleeping Car to Trieste (Brit.) (922)	EL	Jean Kent-Albert Lieven	June, '49	95m	Mar. 26	4549		B Good
Son of Billy the Kid (4816)	Lippert	Lash LaRue-Fuzzy St. John	Apr. 2, '49	65m	Mar. 19	(S)4542		
Song of Surrender (4904)	Para.	Wanda Hendrix-Claude Rains	Oct. 28, '49	93m	Sept. 17	18	AY	A-2 Fair
Sons of New Mexico	Col.	Gene Autry-Gail Davis	Jan., '50	70m	Dec. 31	137		Good
So Proudly We Hail (4913)	Para.	C. Colbert-P. Goddard-V. Lake (reissue)	Mar., '50	126m	Jan. 28	170		
Sorrowful Jones (4818)*	Para.	Bob Hope-Lucille Ball	July 4, '49	88m	Apr. 16	4573	AY	A-2 Excellent
South of Death Valley (164)	Col.	Charles Starrett-Smiley Burnette	Aug. 18, '49	54m	Aug. 13	(S)4715	AYC	A-1
South of Rio (854)	Rep.	Monte Hale-Kay Christopher	July 22, '49	60m	Aug. 13	4714	AYC	A-1 Average
South Sea Sinner	Univ.	Macdonald Carey-Shelley Winters	Jan., '50	88m	Jan. 7	146	A	B Fair
Special Agent (4819)	Para.	William Eythe-Laura Elliot	July 22, '49	70m	May 7	4598	AY	A-1 Good
Spring in Park Lane (Brit.) (008)	EL	Anna Neagle-Michael Wilding	Nov., '49	91m	Sept. 24	25	AYC	Excellent
Square Dance Jubilee (4903)	Lippert	Don Barry-Mary Beth Hughes	Nov. 11, '49	79m	Nov. 19	90		A-2 Good
Stagecoach Kid (002)	RKO	Tim Holt-Richard Martin	June, '49	60m	June 18	4649	AY	A-1 Good
Stampede (AA14)	Mono.	Rod Cameron-Gale Storm	Aug. 28, '49	78m	Apr. 30	4589		Very Good
Story of Molly X, The (902)	Univ.	June Havoc-John Russell	Nov., '49	82m	Nov. 12	81	A	A-2 Very Good
Story of Seabiscuit (color) (907)*	WB	S. Temple-B. Fitzgerald-L. McCallister	Nov. 12, '49	93m	Oct. 29	65	AYC	A-1 Very Good
Strange Bargain (010)	RKO	Martha Scott-Jeffrey Lynn	Oct. 22, '49	68m	Oct. 1	34	AY	A-2 Fair
Stratton Story, The (929)*	MGM	James Stewart-June Allyson	July, '49	106m	Apr. 23	4581	AYC	A-1 Excellent
Streets of Laredo (color) (4813)*	Para.	Macdonald Carey-William Holden	May 27, '49	92m	Feb. 12	4493	A	A-2 Average
Streets of San Francisco (810)	Rep.	Mae Clarke-Robert Armstrong	Apr. 15, '49	60m	May 7	4599		A-2 Fair
Sundowners, The (color)	EL	Robert Preston-Robert Sterling	Jan., '50	83m	Jan. 14	155		Average
Sun Never Sets, The	Realtart	D. Fairbanks, Jr.-B. Rathbone (reissue)	Sept., '49	96m	Dec. 10	115		
Sussanna Pass (color) (842)	Rep.	Roy Rogers-Dale Evans	Apr. 29, '49	67m	May 7	4598		A-1 Good
Sword in the Desert (709)	Univ.	Dana Andrews-Marta Toren	Oct., '49	100m	Aug. 27	4729	AY	Excellent
TAKE ME Out to the Ball Game								
(color) (921)*	MGM	G. Kelly-Frank Sinatra-Esther Williams	Apr., '49	93m	Mar. 12	4529	AYC	A-1 Excellent
Take One False Step (696)	Univ.	Wm. Powell-Shelley Winters	June, '49	94m	June 11	4641	A	A-2 Excellent
Tale of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC	A-1 Fair
Task Force (903) (part color)*	WB	Gary Cooper-Jane Wyatt	Sept. 24, '49	116m	Sept. 3	1	AY	A-1 Excellent
Tell It to the Judge (225)	Col.	Rosalind Russell-Robert Cummings	Dec., '49	87m	Nov. 19	90	A or AY	B Good
Tension (8)	MGM	Audrey Totter-Richard Basehart	Nov. 25, '49	95m	Nov. 19	90	A	B Fair
That Forsyte Woman (color) (6)*	MGM	Greer Garson-Errol Flynn	Nov. 11, '49	114m	Oct. 22	57	A or AY	B Excellent
That Midnight Kiss (color) (1)	MGM	Kathryn Grayson-Jose Iturbi	Sept. 2, '49	99m	Aug. 27	4730	AYC	A-1 Good
Thelma Jordon (4910)	Para.	Barbara Stanwyck-Wendell Corey	Jan., '50	100m	Nov. 5	74	A	B Good
There's a Girl in My Heart (AA16)	Mono.	Lee Bowman-Elyse Knox	Not Set	86m	Nov. 26	98	AYC	A-1 Good
They Live By Night (009)	RKO	Cathy O'Donnell-Farley Granger	Nov. 5, '49	95m	Sept. 24	25		Good
Thieves' Highway (924)	20th-Fox	Richard Conte-Valentina Cortese	Oct., '49	94m	Sept. 3	1	A	B Good
Third Man, The (Brit.)	Selznick	Jos. Cotten-Valli-Orson Welles	Jan. 15, '50		Dec. 3	(S)106		
Threat, The (015)	RKO	Virginia Grey-Michael O'Shea	Dec. 1, '49	66m	Oct. 29	65	A	A-2 Good
Tight Little Island (Brit.)	Univ.	Basil Radford-Catherine Lacey	Not Set	81m	Nov. 19	90	A or AY	A-2 Good
Tokyo Joe (224)	Col.	H. Bogart-A. Knox-F. Marly	Nov., '49	88m	Oct. 15	50	AY	B Fair
Too Late for Tears	UA	Lisabeth Scott-Don DeFore	July 8, '49	99m	Apr. 9	4565		B Good
Top O' the Morning (4901)*	Para.	Bing Crosby-Ann Blyth	Sept. 5, '49	98m	Aug. 6	4705	AYC	A-1 Very Good
Tough Assignment (4915)	Lippert	Don Barry-Marjorie Steele	Dec. 24, '49	64m	Nov. 19	91		A-1 Average
Trail of the Yukon (4820)	Mono.	Kirby Grant-Suzanne Dalbert	July 31, '49	67m	Aug. 6	4706		A-1 Fair
Trapped (007)	EL	Lloyd Bridges-Barbara Payton	Oct., '49	78m	Oct. 1	34	AYC	A-1 Very Good
Treasure of Monte Cristo (4909)	Lippert	Glenn Langan-Adele Jergens	Oct. 14, '49	78m	Oct. 8	42		B Fair
Trouble in Texas (064)	RKO	Tim Holt-Richard Martin	Aug., '49		Aug. 13	(S)4715		
Tucson (915)	20th-Fox	Jimmy Lydon-Penny Edwards	May, '49	65m	May 7	4599	AY	A-1 Average
Tuna Clipper (4804)	Mono.	Roddy McDowall-Elena Verdugo	Apr. 10, '49	77m	Mar. 19	4538	AYC	A-1 Very Good
Twelve O'Clock High (004)	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1 Excellent
UNDER Capricorn (color) (904)								
Undercover Man (142)	WB	Ingrid Bergman-Joseph Cotten	Oct. 8, '49	117m	Sept. 10	9	AY	A-2 Excellent
Undertow	Col.	Glenn Ford-Nina Foch	Apr., '49	85m	Mar. 26	4549		A-2 Very Good
	Univ.	Scott Brady-John Russell-Dorothy Hart	Dec., '49	70m	Dec. 3	105	A or AY	A-2 Good
WATERLOO Road (Brit.) (940)								
Weaker Sex, The (Brit.) (914)	EL	John Mills-Stewart Granger	Aug., '49	75m	Jan. 29	4478		A-2 Fair
Western Renegades (4856)	EL	Ursula Jeans-Cecil Parker	Sept., '49	85m	June 4	4633	AYC	A-1 Good
West of Eldorado (4854)	Mono.	Johnny Mack Brown-Max Terhune	Oct. 9, '49	56m	Jan. 14	155	AYC	A-1 Fair
We Were Strangers (143)	Mono.	Johnny Mack Brown-Max Terhune	June 5, '49	58m	May 7	(S)4600		A-1
When Willie Comes Marching Home (003)	Col.	Jennifer Jones-John Garfield	May, '49	106m	Apr. 30	4589		B Excellent
Whirlpool (002)	20th-Fox	Dan Dailey-Corinne Calvet	Feb., '50	82m	Jan. 7	145		A-2 Excellent
White Heat (901)*	20th-Fox	Gene Tierney-Jose Ferrer-Richard Conte	Jan., '50	97m	Nov. 26	97	A	B Very Good
Will James' Sand (color) (918)	WB	James Cagney-Virginia Mayo	Sept. 3, '49	114m	Aug. 27	4729	A	B Excellent
Window, The (925)	20th-Fox	Mark Stevens-Coleen Gray	July, '49	77m	Apr. 30	4590	AYC	A-1 Very Good
Without Honor	RKO	Barbara Hale-Bobby Driscoll	May 21, '49	73m	May 14	4609	A	A-1 Very Good
Wolf Hunters (4821)	UA	Laraine Day-Franchot Tone-Dane Clark	Oct. 21, '49	69m	Nov. 19	90	A	B Good
Woman Hater (Brit) (701)	Mono.	Kirby Grant-Jan Clayton	Oct. 30, '49		Oct. 8	(S)42	AYC	A-1
Woman in Hiding (906)	Univ.	Stewart Granger-Edwige Feuillere	July, '49	69m	Sept. 3	2		Fair
Woman in the Hall, The (Brit.) (960)	Univ.	Ida Lupino-Howard Duff	Jan., '50	92m	Dec. 17	121	A or AY	A-2 Very Good
Wyoming Bandit (866)	EL	Jean Simmons-Ursula Jeans	Aug., '49	93m	Jan. 29	4478		A-2 Very Good
	Rep.	Allan "Rocky" Lane-Eddy Waller	July 15, '49	60m	July 30	4698	AYC	A-1 Fair
YES SIR That's My Baby (color)								
(705)	Univ.	Donald O'Connor-Gloria De Haven	Sept., '49	82m	Aug. 13	4713	AYC	A-1 Good
You Can't Cheat an Honest Man	Realtart	W. C. Fields-Edgar Bergen (reissue)	Oct., '49	79m	Jan. 28	170		
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Feb. 26, '50		Dec. 31	(S)138		
Young Man With a Horn	WB	Kirk Douglas-Lauren Bacall			Jan. 28	(S)170		
Younger Brothers, The (color) (823)	WB	Wayne Morris-Janis Paige	May 28, '49	77m	May 7	4597		A-2 Good
You're My Everything (color) (920)*	20th-Fox	Anne Baxter-Dan Dailey	Aug., '49	94m	July 2	4665	AYC	A-1 Very Good
ZAMBA (004)	EL	Jon Hall-June Vincent	Sept., '49	75m	Oct. 15	50	AYC	A-1 Fair

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